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**SONY α700** Hands-on Preview

# What Digital Camera

November 2007 Issue 128 £3.99

**What** to buy... and **how** to use it

## Super Value DSLR?

We test the £350 **Pentax K100D Super**

**CAMERA SKILLS**

## DSLR quality from your compact

Top techniques for your **best ever results** from a 'point-and-shoot'

**ZOOM LENS GROUP TEST**

## 6 50-200mm Zoom Lenses

How do these teles compare?

**COMPLETE GUIDE TO**

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Our essential jargon busting guide to everything you need to know

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# What Digital Camera

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## Inside your FREE Low Light techniques magazine

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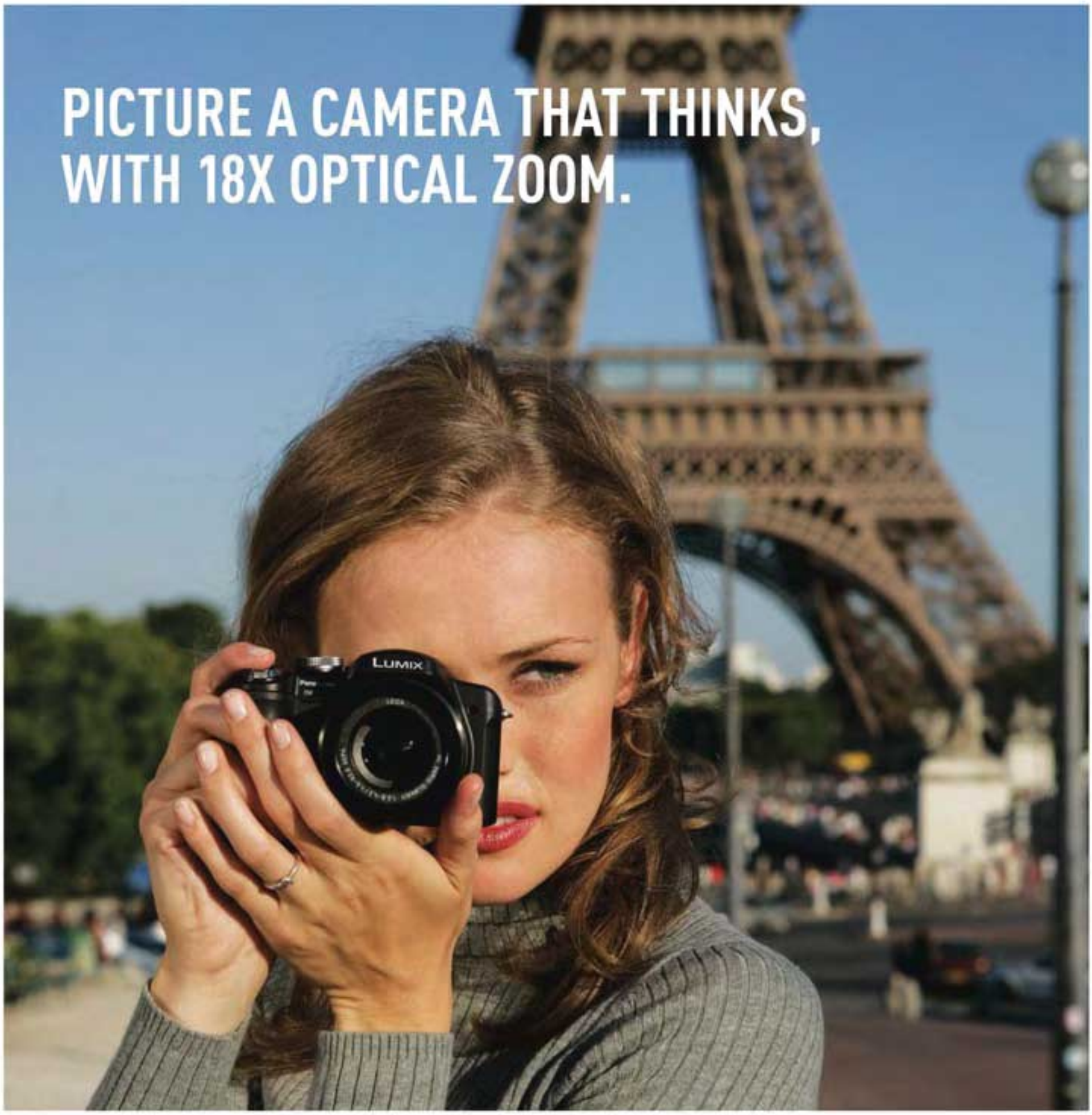


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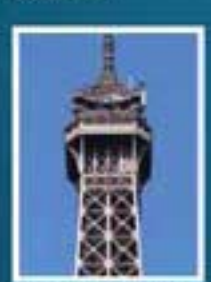

18X OPTICAL ZOOM

Panasonic
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# Our Gear

## What the WDC team has been using this month

**Nigel Atherton**
Editor
**Sony Alpha a700** I enjoyed testing the Pentax K100D Super this month – it's a nice little camera, but the most exciting bit of kit I've used has to be Sony's new a700, which I found very impressive.

**Paul Nuttall**
Staff Writer
**Nikkor 10.5mm Fisheye**
I've been experimenting with this lens for interior, landscape and portait shots – and it's great!

**Matt Golowczynski**
Sub-editor
**Adobe Lightroom** I've been getting into Adobe Lightroom this month, and have found it to be a godsend when touching up my images.

# Contributors

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**Martin Evening**
Photo critique
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# Welcome...

..to the November issue, and wow, what a month it's been!

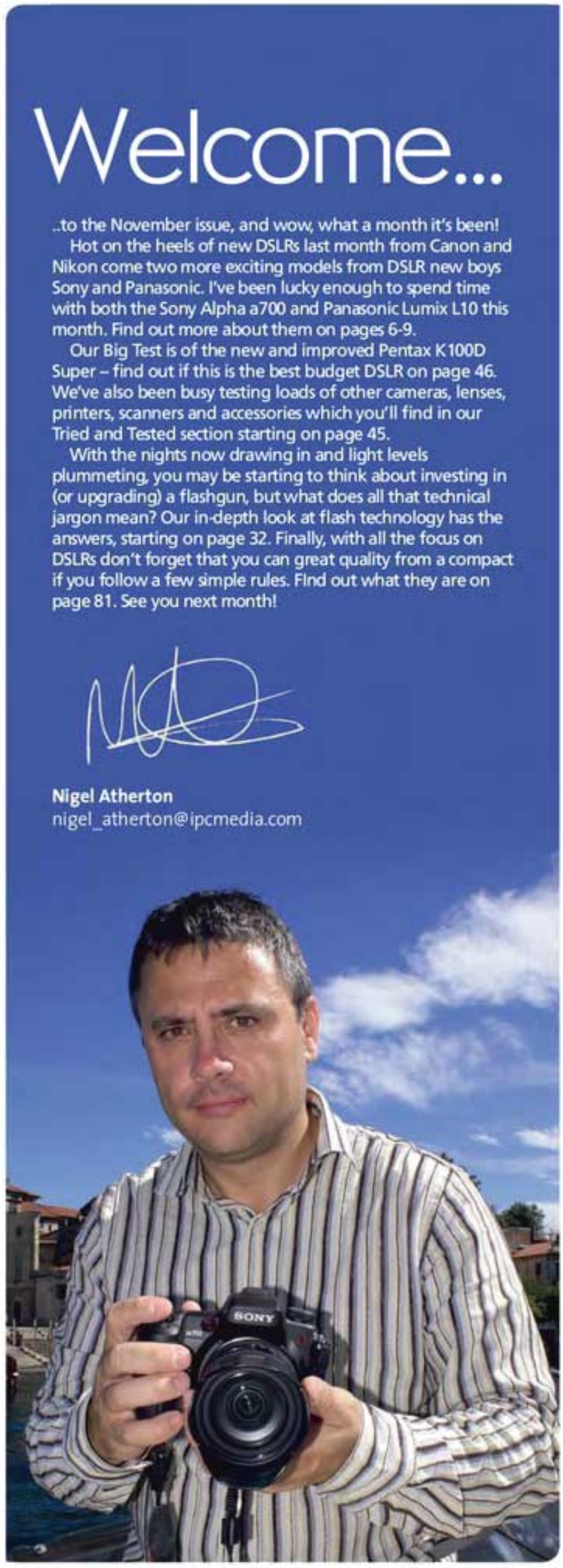
Hot on the heels of new DSLRs last month from Canon and Nikon come two more exciting models from DSLR new boys Sony and Panasonic. I've been lucky enough to spend time with both the Sony Alpha a700 and Panasonic Lumix L10 this month. Find out more about them on pages 6-9.

Our Big Test is of the new and improved Pentax K100D Super – find out if this is the best budget DSLR on page 46. We've also been busy testing loads of other cameras, lenses, printers, scanners and accessories which you'll find in our Tried and Tested section starting on page 45.

With the nights now drawing in and light levels plummeting, you may be starting to think about investing in (or upgrading) a flashgun, but what does all that technical jargon mean? Our in-depth look at flash technology has the answers, starting on page 32. Finally, with all the focus on DSLRs don't forget that you can great quality from a compact if you follow a few simple rules. Find out what they are on page 81. See you next month!



**Nigel Atherton**
nigel_atherton@ipcmedia.com



What Digital Camera
What to buy... and how to use it

# Gear News

For *today's* hot photography news visit **www.whatdigitalcamera.com**

FIRST LOOK!

## Sony α700

Sony premiered its second digital SLR last month. Nigel Atherton was at the European launch and spent some time with the new camera

**It's been a year since Sony launched its debut into the DSLR market with the Alpha 100, after taking over the photographic assets of Konica Minolta. That camera probably has more Konica Minolta DNA than Sony, but there were promises of great things to come from the electronics giant – and here at last, is the first of those things.**

The a700 sits in the middle of the DSLR market, with a recommended price of £999 for the body, putting it in direct competition with the Canon EOS 40D and the more expensive Nikon D300 (£1299).

At its core is a newly developed 12.2 megapixel CMOS (not CCD) sensor called Exmor that uniquely converts the analogue signal to digital on the sensor itself, rather than afterwards. The main benefit, according to Sony, is that, whereas noise generated at the sensor is usually amplified as it passes through the various electronic stages before it gets the noise-reduction treatment, the Exmor sensor reduces it at source, resulting in a much cleaner image with lower noise. From the sensor, the digitised images passes to a next-generation Bionz processor that applies two further stages of noise reduction. In addition, high ISO NR is also applied when shooting at ISO 1600 or 3200.

The a700 is packed with other innovations and improvements over the a100. Sony's Super SteadyShot, its moving-sensor image-stabilisation system, has also been upgraded in the a700 to enable up to four stops benefit (against 3.5 in the a100). The D-Range optimiser, which strives to preserve highlight and shadow detail in high-contrast situations (like Photoshop's Shadow/Highlight function) has gone from a simple on/off affair to offering five user-selectable levels plus an auto level and a D-Range Optimiser bracketing option.

The focusing system has been boosted to offer 11-point AF with a centre dual-cross for faster performance. Metering is via a

Images from the early production sample I was using can't be used for quality assessment purposes, but the results seem promising

40-segment honeycomb grid while the top drive speed has been increased to five frames per second. Also, an improved Info-Lithium battery delivers a claimed 650 shots per charge.

The body is built like a tank, from magnesium alloy on an aluminium chassis, with moisture- and dust-resistant seals and gaskets, yet at 690g it isn't overly heavy.

To make it fast to use, Sony has added individual buttons for all the main parameters (ISO, White Balance etc) while a Function button and joystick type toggle switch can be used to make a wider range of adjustments.

The back is dominated by a new high-resolution 3in Xtra Fine LCD screen boasting 920,000 dots, for a screen resolution of 270ppi. This is about four times better than its predecessor and most other DSLRs (with the notable exception of the new Nikon D300). There's no Live View option, but the large screen does enable Sony to offer a range of new display layouts, including a single frame view with a scrolling thumbnail 'filmstrip' of neighbouring shots above. The picture viewing experience has also been taken to another level with the addition of the PhotoTV HD technology that Sony has included in its new range of Bravia flatscreen TVs, for stills picture quality superior to anything else on the market (when used with the optional HDMI cable). Image playback can be controlled using the supplied wireless remote control, which can also be used to take pictures remotely.

## THE A700 IN USE: FIRST IMPRESSIONS

I was able to spend a couple of hours using an early production sample of the a700 and for the first time gained a real sense of the threat that Sony poses to its rivals as a player in the DSLR market. The a700 was a pleasure to use, from its huge, bright viewfinder to its equally impressive LCD screen, which really is a quantum leap in quality over the a100 model. Images are visibly much sharper, brighter and easier to view even outdoors, and you can zoom in to a much greater degree to check sharpness.

I tried the a700 with several lenses including the new 16-105mm kit lens. Focusing was extremely fast and accurate and the user interface made it easy to change the settings such as ISO very quickly. Exposure accuracy across a range of shooting situations was flawless and picture quality throughout the ISO range seems from my initial tests to be very good, though as this was not a final production model this is only an indication.

> I gained a real sense of the threat that Sony poses to its rivals in the DSLR market

The recent spate of DSLRs featuring Live View draws attention to the a700's omission of this function. It's too early to tell whether this will be a deal-breaker for potential purchasers, but Sony's official view is that this is a feature of limited use to most people.

Overall, the Sony a700 looks to be a worthy adversary to Canon's 40D and Nikon's D300. ***Watch out for our full test, next month!***

## KEY FEATURES SONY α700

- 12.2MP Exmor CMOS sensor with on-chip noise reduction
- Enhanced Bionz processor with multi-stage Noise Reduction
- 11-point AF system with EyeStart
- 40-zone honeycomb metering (plus Spot and centre-weighted)
- 5 fps continuous shooting
- High-resolution 3in Xtra Fine LCD display
- Rugged, weather- and dust-resistant body
- 5-step Dynamic Range Optimizer, with DRO bracketing
- Super SteadyShot image stabilisation
- HDMI output
- PC flash sync terminal
- Dual memory card slots (CF + MS Duo)
- Sony Alpha lens mount (supports Konica Minolta lenses)
- Wireless remote control included (also accepts wired remotes)
- Optional Vertical Grip VG-C70AM
- Info Lithium battery with 650 shots per charge
- Body weight 690g (without battery, cards)

## IMAGE SAMPLES ON THE WEB

See some sample images from the a700 on our website at: **www.flickr.com/groups/whatdigitalcamera**

Bear in mind that these are for guidance only. At Sony's request, we haven't uploaded full-resolution images as the camera was an early sample and some firmware tweaking may still be applied before it hits the shops.

FIRST LOOK!

# Panasonic L10

## Second DSLR from Panasonic, sporting a 10MP sensor, Live View mode and the introduction of two new Leica lenses

**Panasonic has unveiled its second digital SLR in the shape of the 10.1-million-pixel DMC-L10 – alongside two new Leica-branded lenses. The new model marks the second DSLR release for Panasonic, following last year's debut, the L1.**

Due for an October release, main features include a 10MP Live MOS sensor (an upgrade from the 75,MP sensor on the L1) and a 2.5in free-angle LCD screen that features a full-time Live View mode. Offering a rotational angle of 270 degrees, the screen also boasts an Intelligent LCD function, which adjusts its brightness to the shooting conditions present.

Processing is courtesy of the company's Venus III engine and Panasonic's Supersonic Wave Filter system aims to prevent dust from attaching itself to the sensor.

Face Detection and Intelligent ISO Control functions, previously seen on Panasonic's compact range of cameras, also feature for the first time on a DSLR, with the Face Detection capable of detecting up to 15 faces simultaneously.

A spokesman claimed: 'The face detection system detects human faces and sets a focus and appropriate exposure to capture a face clearly and lit beautifully. The Intelligent ISO Control function detects and meters the movement of the subject and sets the suitable ISO setting and the shutter speed according to the amount of the movement, to suppress the generation of motion blur in the picture.'

Like the Lumix L1, the L10 offers a choice of three picture formats, 4:3, 3:2 and 16:9.

Metering is achieved by way of a 49-zone multi-pattern grid, while the Live View mode uses a 256-zone multi-pattern sensing system. Shooting is possible in JPEG or Raw formats, or both simultaneously.

Other key features include an Advanced Hybrid AF System, which introduces a contrast AF system when using the Live View, three frames per second continuous shooting, and compatibility with the Four Thirds lens system, which includes the Leica Mega OIS range of lenses.

### NEW LENSES

The L10 will be launched in a kit that includes a new Leica D Vario-Elmar 14-50mm f/3.8-5.6 lens, featuring the firm's Mega O.I.S (Optical Image Stabiliser) system. Billed as more 'compact and lightweight' than its 14-50mm f/2.8-3.5 ASPH sister, the lens will be available separately, also from October.

Meanwhile, November will see the debut of a new telephoto zoom in the form of the Leica D Vario-Elmar 14-150mm f/3.5-5.6 ASPH/Mega O.I.S. The Four Thirds optic delivers the equivalent of a 28-300mm lens in 35mm viewing angle terms and includes four aspherical lenses and an ED (extra-low dispersion) lens.

*For more details on the Lumix L10 and new lenses visit* ***www.panasonic.co.uk***

### KEY FEATURES

## PANASONIC LUMIX L10

- 10.1MP Live MOS sensor
- Venus Engine III
- Four Thirds lens mount
- Dust Reduction Technology (Supersonic Wave filter)
- Raw, JPEG file formats
- 2.5in Free-Angle LCD screen, with 270° rotational angle
- 207,000-pixel LCD screen
- Advanced Hybrid AF/AE system with Face Detection
- 3fps continuous shooting
- Intelligent ISO mode
- Manual pop-up flash (GN 11m @ ISO 100)
- Leica MEGA OIS lens compatibility
- ISO 100-1600
- Eye-level pentamirror optical viewfinder (field of view approx. 95%)
- Dimensions: 134.5 x 95.5 x 77.5mm
- Weight: Approx. 480g (body only)

**Above:** The camera I tried was an early pre-production model, so we're unable to use the images I took for assessment purposes. The image above, however, was shot from waist-level using the tilting LCD screen

# Editor's View

## Nigel's first look at Panasonic's new offering

First, hats off to Panasonic for daring to be different and bringing genuinely new thinking to the DSLR arena. As a signatory to the Four Thirds standard they could have churned out a bland 'me too' product, but the Lumix L10 is arguably the most radical DSLR on the market.

Panasonic is clearly targeting the first-time DSLR buyer here, by incorporating several technologies from their compacts. Neither Live View or pivoting LCD screens are entirely new to DSLRs (thanks to the pioneering Olympus E-330) but the L10 takes them to a new level. The ability to shoot at ground level or above the heads of crowds greatly expands the user's shooting possibilities. At 2.5in it's smaller than some of its current rivals' 3in screens, but that's the price you pay for the acrobatics.

Not everything on the spec sheet is as impressive though. Three frames per second is hardly swift by today's standards, the maximum ISO 1600 is underwhelming and the quoted battery life of 450 shots is at the lower end of expectations these days.

The sample I was able to play with was a pre-production model, so it wasn't possible to properly assess the performance or image quality, but first impressions are generally positive. While not to everyone's tastes it should certainly appeal to the DSLR newbie The main question mark is over the price: £899 seems way too much for what it is, but we'll reserve judgement until we've tested it. *NB: Read Nigel's thoughts on Live View in The Last Word, page 162.*


What Digital Camera

NEXT MONTH

EXCLUSIVE!

BIG TESTS

Sony α700 AND Canon EOS 40D

It's like getting two Christmases at once! Find out if these are two of the best enthusiast DSLRs we've ever tested

Lenses

F/3.5-5.6G AF-S DX VR IF ED, anyone? If your lens sounds like an explosion in a Scrabble factory you need our no-nonsense guide to lens technology!

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*1 : 28-368mm when converted to 35mm format
*2 : In the category of photographic lens designed exclusively for digital cameras with smaller-size image. Researched by Tamron, August 2006.

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SOFTWARE

# Corel Paint Shop Pro Photo X2 & Adobe Photoshop Elements 6

Corel and Adobe have gone into combat with the simultaneous release of competing photo-editing suites. Both programs have seen a makeover and now sport a dashing graphite interface.

In the Adobe corner is Elements 6. Following on from Elements 5, with less than a year passed, Elements 6 boasts a wide range of improvements in both functionality and photo-editing improvements. Tools such as Photomerge, previously only a full Photoshop feature, have been added along with new tools such 'Headfix' that offers a one-click solution to photo fixing.

Fighting for Corel is the tongue-twisting Paint Shop Pro Photo X2. The dedicated photo suite contains a veritable feast of new features. An all-new Express Lab debuts, allowing 'super-fast' photo fixing with quick access to popular image-editing tools such as cropping and rotating.

The popular technique of HDR is represented in the new HDR Photo Merge tool and the ability to edit photos on layers is introduced. One-click photo retouching is catered for through various makeover tools, such as eye-drops, blemish remover and the one-touch 'Thinify' tool!

Both PC-only applications are on sale now, with Elements 6 priced at £69.99 and PSP Photo X2 at £79. Visit **www.adobe.com** and **www.corel.co.uk** for more information.

CAMERAS

# New Compact Cameras

The landslide of compact cameras has continued this month with 12 models being announced across four major manufacturers.

Nikon leads the way with eight new models, the first being the **P5100**, replacing the P5000 and adding two megapixels in the process. The P range is boosted with the new 28mm wideangle **P50**, while the L and S ranges benefit from six new models: the **L14, L15, S51, S51c, S510** and the **S700**.

Following on from two releases last month, Casio has announced the launch of the **EX-Z1080** and **EX-V8** compacts, with the former combining a 10MP sensor, 3x optical zoom and 2.6in widescreen monitor, and the latter replacing the EX-V7.

Pentax has released a stylish 10MP **Optio S10**, while Ricoh has replaced the successful R6 with a new and improved **R7**. All models are expected in stores now.

| CAMERA | MP | LENS | COMMENTS |
|---|---|---|---|
| Casio EX-V8 | 8 | 7x | Non-protruding 7x optical zoom |
| Casio EX-Z1080 | 10 | 3x | 2.6 in widescreen compact with BESTSHOT mode |
| Nikon L14 | 7 | 3x | Extended battery life of up to 1000 shots |
| Nikon L15 | 8 | 3x | No-nonsense compact with 2.8in LCD screen |
| Nikon P50 | 8 | 3.6x | 28mm wideangle capability |
| Nikon P5100 | 12 | 3.5x | EXPEED processing P5000 successor |
| Nikon S51 | 8 | 3.5x | 3in LCD screen style compact |
| Nikon S51c | 8 | 3x | Wireless LAN capabilities |
| Nikon S510 | 8 | 3x | 'World's fastest response time' |
| Nikon S700 | 12 | 3x | Smallest compact in its class |
| Pentax S10 | 10 | 3x | Stylish full spec high end compact |
| Ricoh R7 | 8 | 7x | 28mm wideangle R6 update |

# SNAPSHOT NEWS

## E-410 Cashback

Olympus has announced the introduction of a £50 cashback offer on its E-410 DSLR. The cashback offer coincides with a reduction of around £50 on the advertised price of the E-410, when bought as a body-only option, single-lens kit or twin-lens kit. The E-410 will now be priced under £400 for body-only, under £450 for a standard single-lens kit and under £550 for the twin-lens kit. The cashback offer is valid for purchases made on or since Sept 15th 2007 and is planned to run until Dec 31st 2007. To claim the cashback offer, simply pick up a leaflet in store or visit **www.olympus.co.uk/cashback** where you can complete the online form.

## New Interfit Kits

Interfit has announced the arrival of a simple lighting solution in the SXT3200. Available in both two- and three-head kits, the SXT3200 comes complete with an all in one carry case for storage and transportation alongside air-cushioned lighting stands, umbrellas, power cables and an instructional DVD. Available from November, the two-head kit will retail at £249.99 and the three-head kit at £349.99.

## JP Sensor Cleaning

JP Service Solutions are now offering a professional DSLR sensor cleaning service. Conducted by 'factory trained engineers in a controlled anti-static environment', the service boasts a 48hr turnaround time, with the £45 charge including a next day courier return service from the company's Staffordshire base. For more information phone 01782 753 300 or visit the website: **www.johnsons-photopia.co.uk.**

## Nikon Transfer and View NX

Nikon has launched a pair of image management software tools with control options for its new D3 and D300 DSLRS. Nikon Transfer is designed to aid the photographers workflow, allowing image to be downloaded from two locations at once, and ViewNX is also offers file browsing functionality alongside the capacity to edit the Picture Control functions on the D3 and D300. To download the software, simply register your Nikon product and visit **http://nikoneurope-en.custhelp.com.**

## Ilford Galerie Gold Fibre Silk Paper

Ilford has created a paper to 'truly replicate the look and feel of a fibre print' in the form of Galerie Gold Fibre Silk. The 310gsm inkjet media features a barium sulphate (baryta) base, enhancing the surface to create the creamy white and velvety blacks characteristic of a true fibre print. Galerie Gold is available in A4, A3 and A2 packs as well as rolls from JP Distribution.

# the biggest brands at low low prices

## Canon PowerShot G9 Digital Camera

**£340.98** inc vat

BRAND NEW

quicklinx 4NMWDC

Given the success of Canon's highly acclaimed G Series, it's no surprise that ambitious photographers have been eagerly anticipating the next model in its evolution. The wait has paid off handsomely with the introduction of the PowerShot G9. In image quality and functionality, the G9 stands above the competition with 12.1 megapixels of resolution, a 6x optical zoom with Optical Image Stabilizer, and RAW mode for the ultimate in creative control. Sophisticated design and high-quality construction complement the technology and make the G9 a camera to be reckoned with.

12.1 MEGA PIXELS | 6.0x OPTICAL ZOOM | 3.0" LCD

Canon PictBridge

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BRAND NEW

## Canon EOS 40D Digital SLR

**£879.00** inc vat

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10.1 MEGA PIXELS | 3.0" LCD

The EOS 40D not only does everything one would expect of a traditional digital SLR, but also incorporates staggering leaps forward in technological innovation. With new features like Canon's EOS Integrated Cleaning System, Live View Function, a more powerful DIGIC III Image Processor, plus a 10.1-megapixel CMOS sensor, a 3.0-inch LCD monitor and more, the EOS 40D elevates digital photography to new heights.

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**£242.17** inc vat

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- World's most advanced hardware-based Face Detection technology (2.0)
- Portrait Enhancer and automatic red-eye removal
- 25MB internal memory plus xD-Picture card, SD and SDHC compatibility
- ISO 100-1600 sensitivity at full resolution, ISO 3200 and 6400 at 6MP and 3MP resolution respectively
- Quick response times and 5 fps continuous shooting (12 frames, 3MP)

12 MEGA PIXELS | 3.0x OPTICAL ZOOM | 2.7" LCD

FUJIFILM PictBridge

3.7x OPTICAL ZOOM | 12.1 MEGA PIXELS | 2.5" LCD

BRAND NEW

## Canon Digital IXUS 960 IS

**£285.99** inc vat

quicklinx 4NMYDC

Canon PictBridge

15x OPTICAL ZOOM | 8.1 MEGA PIXELS | 3.0" LCD

## Sony Cyber-Shot DSC-H9

**£295.72** inc vat

customer rating ★★★★½

quicklinx 4DXSDC

SONY PictBridge

## Panasonic DMC-FX55

quicklinx 4MMBDC

**£233.26** inc vat

BRAND NEW

With it's remarkably compact size, the DMC-FX55 features a wealth of technological features, including a 28mm wide-angle LEICA DC lens, optical image stabilizer, face detection and intelligent scene selection to name but a few. Continuing to push the boundaries, the FX55 goes one step further to include Intelligent Auto mode - a feature unique to Panasonic Lumix cameras. Technology rich yet remaining inherently easy to use - the best photographs are taken with a Lumix camera.

8.1 MEGA PIXELS | 3.6x OPTICAL ZOOM | 3.0" LCD

Panasonic PictBridge

## where people in the know go

Prices exclude delivery and are subject to change without notice. E&OE. Check www.dabs.com for latest prices.

dabs.com

What Digital Camera
What to buy... and how to use it

# Insider's Guide

THIS MONTH

Hot or Not? p14
Reader reviews of the Canon EOS 5D

Test Drive p17
A reader reviews the Nikon P5000

Help! p19
Where, what & how should I buy?

**15 pages of your reviews, buying advice and questions**

## Join us in our mission to reward excellent service

When buying camera gear, the quality of the service is as important as the price. That's why we started the Good Service Awards. Whenever you buy an item of photo equipment log on to our website and rate the service on our scale of 1-10. Each year we award those photo retailers that achieved the highest average ratings. Last year Camera World scooped our online retailer category, Digital Depot won the Independent retailer and London Camera Exchange was voted the best multiple.

We'll be naming 2007's best retailers in December, so get your votes in. It's easy, and only takes a minute or two. Here's how:

1. Visit www.whatdigitalcamera.com
2. Click on the Good Service Awards link
3. Fill in the short online form. Done!

## LAST MONTH'S TOP RATED RETAILERS:

**ONLINE**

| | |
|---|---|
| **1.** www.picstop.co.uk | (9.85) |
| **2.** www.digitaldepot.co.uk | (9.60) |
| **3.** www.parkcameras.co.uk | (9.40) |

**INDEPENDENT**

| | |
|---|---|
| **1.** Camera World - 0207 636 5005 | (9.80) |
| **2.** Digital Depot - 01438 367619 | (9.50) |

**MULTIPLE**

| | |
|---|---|
| **1.** John Lewis | (8.90) |
| **2.** London Camera Exchange | (8.60) |

Vote now at **whatdigitalcamera.com**

WORD ON THE STREET

# Best deals this month...

## Sony Cybershot W200 Web Price - £199.99 COMET

Comet has a host of ever-changing web promotions on a range of compacts, but this £50 saving on the 12MP W200 really stands out. Scoring 89% and gaining a silver award in our October 2007 issue, the W200 is beautifully built, produces accurate and reliable exposures and is a joy to use.

**WWW.COMET.CO.UK**

## HP PhotoSmart 335 Printer £30 CameraWORLD

If you're looking for a truly portable 6x4in photo printer and don't want to burst the bank, the HP PhotoSmart 335 could be the one for you. Powered by either mains or rechargeable battery, the 335 has four memory card slots plus a USB/USB 2.0 interface, and even a 1.5in display to preview your prints. Fancy it? Well Camera World will take £20 off of their already bargain £49.99 selling price if you order over the phone and mention 'Word on the Street'.

**WWW.CAMERAWORLD.CO.UK**

THIS MONTH'S TOP DEAL

## Nikon D200 + Nikon 18-200mm f/3.5-5.6 ED-IF AF-S VR DX WDC Price - £1249.98 PARK CAMERAS

The lovely guys down at Park Cameras have come up with a stonking deal for us and it's this month's top deal. With the launch of the D300 there was always going to be a price drop on the D200, but mention 'WDC Word on the Street' when ordering the excellent D200 and 18-200mm VR lens over the phone and they'll knock £400 off the package for you! They'll even knock £15 off of a spare battery if purchased with the bundle!

You have another chance to grab a deal with Park Cameras, this time in the shape of a great Canon lens. With a practical focal range of 17-85mm, it would normally set you back over £400. But call up and mention 'Word on the Street' and you can bolster your camera bag for just £279.99.

**WWW.PARKCAMERAS.CO.UK**

# READER REVIEWS

Real readers, real reviews, this is your voice

## Canon EOS 5D

£1550

Your views on Canon's full-frame, semi-pro DSLR

Canon were the only company producing full-frame sensors at the time of the 5D's release, and costing significantly less than the 1DS made it popular with those wanting full-frame performance from a DSLR.

The introduction of new full-frame DSLRs has seen a drop in the price of the 5D, and with a current body-only tag of around £1550, now could be the time to upgrade. Its popularity so far has won an army of devotees who have utilised its semi-pro build and top specification. With that in mind, let's see what you, the WDC readers, make of the camera...

### WHAT WE THOUGHT

We tested the 5D back in December 2005 where it scored a fantastic 91%. Here are a few snippets from our review...

- *'It boasts several options that push it into the semi-pro or even pro bracket*
- *'In terms of performance and image quality, there isn't much this camera can't do*
- *'It shows us where cameras are going to be in the not-too-distant future'*
- *'This is a superb camera with only minor niggles'*

### Todd Klassy

**From:** Wisconsin

The image quality of the 5D's full-frame sensor is hands down its best feature. I have used professional-grade Canon cameras and I still prefer images taken with my 5D. Its viewfinder is much larger and brighter than the Canon 20D and the benefits of the full-frame sensor were immediately obvious – especially when using wideangle and fast lenses. In terms of negatives, the 5D has fewer bells and whistles than newer cameras.

**WHAT'S HOT**
- Full-frame sensor
- Viewfinder

**WHAT'S NOT**
- Fewer bells and whistles than newer models

## Nigel Parry

**From:** Kenilworth

The full-frame sensor means that the resolution is little short of stunning. Details are very sharp with the colour rendition and dynamic range very good indeed. The other benefit of the superb sensor is great low-light performance. When people rave about the low noise at high ISO from a 5D, they are not kidding. Compared to the 350D (my previous main camera and itself no slouch in the low light stakes) for the same noise at ISO 400, you can happily get to 800 and perhaps 1600 on the 5D. One downside of this camera is the low frame rate. At 3fps, it really doesn't cut it for following the action.

**WHAT'S HOT**
- Detailed images
- Noise control

**WHAT'S NOT**
- Low frame rate

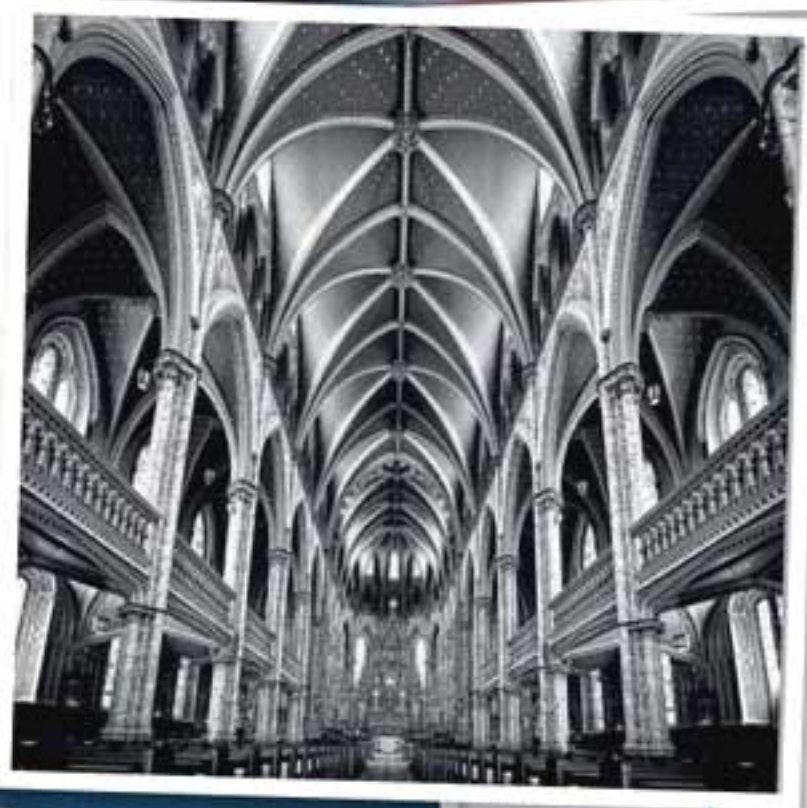
## Neil Toyota

**From:** Burlington

What a surprise I got when I looked into the 5D's viewfinder; you can climb right inside that thing and walk around! It's a huge help with focusing and composition, but it doesn't stop there. The high ISO performance is fantastic and the dynamic range is excellent. The lack of weather sealing is the only drawback.

**WHAT'S HOT**
- Viewfinder
- High ISO performance

**WHAT'S NOT**
- No weather sealing



## Peter Demetris

**From:** London

The best feature of the 5D has to be its full-frame sensor. Compared to my old Canon T90, the 5D isn't as solidly built and doesn't quite have its ergonomics, but for the money it's an excellent body with image quality that blows most DSLRs away. The omission of a constant ISO display in the viewfinder is the 5D's one bad point.

**WHAT'S HOT**
- Image quality
- Full-frame sensor

**WHAT'S NOT**
- No constant ISO display
- Doesn't have older model's ergonomics

## MORE VIEWS

**We've scoured the land for your 5D soundbites**

**Matt Frederick**

*The 5D has excellent low noise performance at higher ISOs. The fact that it isn't weather sealed does restrict my usage at times, though.*

**Scott Sandars**

*The best thing I find about the 5D is the sensor size compared to number of pixels, resulting in larger than average pixels. This means the images are much less prone to noise, especially at high ISO settings.*

**Tom Huynh**

*I find the low-light performance fantastic with the 5D, which has to be a result of its full-frame sensor.*

## CANON EOS 5D: OVERALL AVERAGE SCORE 9/10

## NEXT MONTH: PENTAX K10D

If you own one, email and tell us what you think of it. Email: *wdc@ipcmedia.com*

# READER REVIEWS

**WIN CASH!** send us your review at *wdc@ipcmedia.com*

## AG NEOVO
## V-10 Digital Photo frame

**Jason Ball**
**From:** Chester

I had been looking to invest in a digital photo frame for quite some time, so I was delighted when What Digital Camera reviewed a collection of them, and I decided to purchase the highly rated AG Neovo V-10. The first thing that strikes me about the frame is the wonderful modern design. The black and white finish and curved rear make the frame nearly as eye-catching at the images displayed on it. Control points are placed around the touch-sensitive frame and provide fantastic usability, illuminating when in use, in a similar vein to my iPod. The fact that the frame can operate off the built-in battery for about an hour is a real benefit, as is the support for both CF and SD cards, meaning I can drop in either my DSLR or compact's card with no hassle. Overall, a fantastic frame that sits proudly on my mantelpiece and draws many an admiring gaze.

## READER DSLR REVIEW
## Sony alpha 100

**Tracey Smith**
**From:** Peterborough

I am one of those people that Sony must love: I own a Sony Bravia telly, Sony Walkman, Sony compact etc. So when it came to upgrading from my little T20 to something more serious, in the form of a DSLR, there was only one camera for me! The Sony Alpha 100 made the transition from compact to DSLR smooth and relatively painless, with a range of scene modes that help me understand what the more advanced exposure settings actually do! The camera handles really well. I was worried about what the step up in size from my compact would entail, but I find that the extra weight and well-designed body actually aids the shooting experience. My photography has really taken off since purchasing the Alpha, from snapshot compact user to fully fledged photography addict!

## JOBY
## Gorillapod SLR Zoom

**Roland Hudson**
**From:** Hemsby

Night photography has always appealed to me, and the long exposures that shooting at night requires means that I've built up quite a collection of tripods! The one that I find myself using more often than the others is my Gorillapod. When I first saw it in my local camera store, I have to say that I was a bit sceptical, yet the guys let me try out the range and I found that, while the compact and SLR model are a touch unstable for my D80, the SLR zoom model is solid as a rock. I've now got the option of attaching the tripod to all sorts of structures while still being able to obtain conventional tripod shots. The malleable legs work a charm on uneven ground, and overall the Gorillapod SLR Zoom is a nifty little gadget.

**We Pay Cash For Your Reviews!**

Send us a mini-test of your camera, a lens or accessory and you could win cold, hard cash – we pay £50 for each review published! Tests should be between 100-200 words, and be accompanied by a mugshot of you and, where relevant, a picture taken using the product. Email your review to wdc@ipcmedia.com, with the heading 'Reviews'.

TEST DRIVE

# Nikon P5000

We gave one reader the chance to test Nikon's enthusiast P5000 compact – and here's what he thought

## Huw Evans

**From:** Dorset

**What led you to choose this particular camera?**
Like so many enthusiasts who normally shoot with a DSLR, I want a compact that can still do a reasonable job when the larger camera is not a practical option. And I have one principal requirement which narrows down the choice for me considerably – an optical viewfinder. So when Nikon announced the P5000, it got added to my shortlist along with Canon's G7 – both looking like they would give me the build, features, and level of control that I want.

**What were your first impressions?**
The P5000 is actually a little more compact than I had expected, which was a bonus for me. It also impressed with a really solid feel, and a nice layout. The first thing I noticed about that all-important viewfinder, though, was that it's actually quite difficult to find the eye-point – you have to position your eye very precisely to see through it at all, and then any small movement off the axis means losing the opposite edge of the frame.

**Did it meet your expectations?**
In most areas it exceeded them, though in some it fell a little short. I did get better at using the viewfinder over time, but I always felt it could have been so much better.

Where the camera really impressed me was with its metering. I threw some fairly tricky lighting situations at it and it always seemed to manage to produce a sensible exposure. And when the light was poor and I resorted to bumping the ISO up, it produced respectable images even at ISO 800.

**Did you find it easy to use?**
Overall, yes. Reservations about the viewfinder notwithstanding, everything else was a breeze. I particularly liked the way the command dial functioned in Aperture Priority mode, while the programmable Function button made changing the ISO quick and easy too.

**How would you rate the following:**
**Looks** In general, it's a nice little camera. The black metal case both looks and feels right.
**Handling** Outstanding. Nikon have made a very respectable attempt with the P5000.
**Performance** Image quality really impressed me with the lens seeming well up to the task of producing sharp images, even at full aperture. The big let down was with the autofocus. I don't expect miracles, but even so it did seem unusually slow.
**Value** Excellent. Picture quality is what matters to me in the end, and it really delivered. I felt the feature set and build quality were terrific in a camera at this price too.

**Did you experience any problems?**
Apart from the autofocus, I found out the hard way that the camera's shutter, which Nikon says goes from 8-1/2000th sec, will only actually go faster than 1/1000th sec when the lens is at its widest zoom setting, and the aperture is at its minimum. This resulted in a few shots ruined by blown highlights in one outing.

**Would you buy one?**
Despite the few misgivings, yes. The problems it gave me are ones which I can work around.

**Summary**
The P5000 misses the mark in a few areas, but it also comes a great deal closer than any other compact that I've tried.

# PRAKTICA

## Mono with a dash of colour

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PENTACON

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# HELP! Buying Advice

contact **wdchelpfile@ipcmedia.com** with your questions

Before you buy, read our essential advice and tips to make sure you get a good deal

## BUYING ON THE High Street

High street stores are getting a tough rap in this age of online sales and out-of-town superstores. The financial viability of many high street stores is also a topical issue. However, a well-supported local high street store can be a tremendous asset, especially if it's staffed by friendly, helpful and knowledgeable people. The convenience of shopping locally and being able to handle and discuss the merits of a particular item with the salesperson is valuable and even if such retailers can't guarantee the very cheapest prices, surely great service is worth a modest premium?

Another advantage of buying from a local shop is that faulty items can usually be exchanged on the spot if they are relatively new and any warranty work can be managed via the shop rather than having to send it away yourself.

Of course, you don't want to fall foul of grossly uncompetitive pricing. Thoroughly research your prospective purchase in advance and work out the total cost, not forgetting the additional cost in shipping, and then decide how much you would be prepared to pay locally. Some high street retailers will offer to match the price of a cheaper competitor as long as the item in question is in stock at the rival store. Some retailers will also price-match online vendors. A phone call or an online web search may be all that's needed to net a good discount.

### SHOPPING TIPS

*• If you do seek the peace of mind that an extended warranty offers, compare the different options available to ensure you are getting a competitive deal.*

*• Beware of any additional extras you may be offered along with your purchase and ask yourself if they are really necessary.*

### BUYING Abroad

Differences in exchange rates can produce bargain prices in some foreign markets. In the US, some specialist camera retailers offer real bargains but smaller local outlets, often targeting tourists, can be much more expensive. Some manufacturers offer a worldwide warranty, but there are cases where people have had difficulty getting warranty service from the UK distributor after buying abroad. The personal allowance for importing goods into the UK from outside the EU is £145. A penny more and you'll be charged VAT and any applicable import duty on the whole amount. There's no duty on digital still cameras, but lenses incur 6.9%. If receiving imported goods via the post or courier, anything above £18 will be subject to tax.

### BUYING Second-hand

There are four usual sources of second-hand equipment; specialist photographic retailers, classified ads, online auction sites like eBay, or a friend or acquaintance. There are good reasons for buying from a shop that specialises in second-hand photographic equipment. It's in the interests of such establishments to thoroughly check both the equipment they buy in and even the background of the people they buy from. Importantly, you can visit the shop and personally examine the item you're considering before purchasing. You will also be provided with some form of warranty – at least three months, with paid-for extended warranty options most likely offered too.

### BUYING Online

If you know what you want, buying online can save you money. If you're unsure, it isn't so good, because you can't handle and compare the goods. Some of the better online retailers have a telephone helpline so you can get sales advice, and of course a few also have a bricks and mortar operation as their base. When buying online don't forget to factor in postage costs, and read their returns policy – one drawback of buying online is the hassle of returning faulty goods, or dealing with poor service. In general the well-known names are reliable, but do your research before buying from a name you don't know. Price comparison sites show user ratings from previous customers. Buying through auction sites such as eBay should be hassle-free, but be wary of prices that seem too good to be true.

# READER QUESTIONS

Send your problems to wdc@ipcmedia.com and we'll solve them

MEGAPIXELS

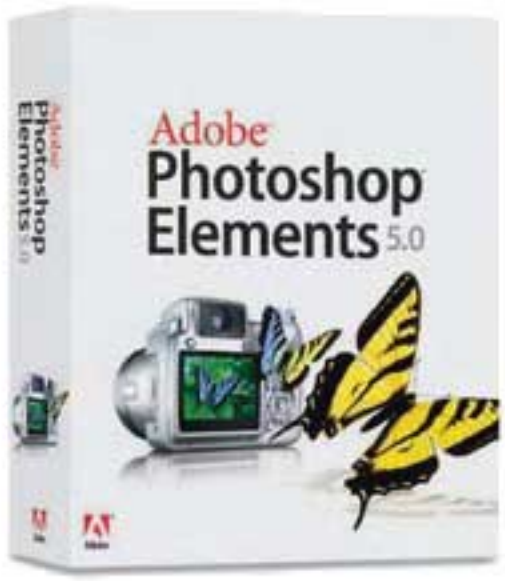
## The X Factor?

### Rod Wyatt

**From:** Wales

I am in the process of upgrading my digital camera from an old Nikon Coolpix 5400 to either the Nikon D40 or D40x. In your review of the D40x, you state that 'the D40x may have 4 million pixels more than the D40, but this isn't enough to make it a "better" camera. What it gains in resolution it loses in picture quality, which only serves to balance the tally sheet.' I didn't understand this statement, as it wasn't made clear in the article itself. I have just enough money for the D40x but obviously I don't want to buy it if the D40 takes better pictures!

**Nigel replies:** *In order to squeeze more pixels onto the same-sized sensor the pixels themselves must be smaller. This means each pixel collects less light, so in order to get the same ISO sensitivity the processor needs to amplify the signal coming from the sensor. This increases noise (the fine speckles, like film grain that cover images, especially visible in shadows and areas of solid tone). Also, with more pixels, the grid frame holding them together takes up a proportionally larger percentage of the overall frame. This itself increases the prevalence of other problems, such as fringing. The upshot is that more pixels may provide higher resolution (in other words you can get bigger prints before you start to see the pixels) but at the cost of other issues. Like most things in life, there's a cost to every benefit. If you are likely to want to print a lot of larger pictures, such as A3 in size, the benefit of the extra pixels may be worth the downside to you. There are noise-reduction techniques and software packages you can use to eliminate noise too, though obviously this would be more time-consuming. If you don't print large prints, you'll get the downside without really seeing the benefit of the higher resolution, as 6 million pixels are ample for good-quality prints up to A4. At smaller sizes, you'll probably have to look more carefully to see much difference between the D40 and D40x models.*




## Basic Elements

### Johnathan Logan

**From:** Herts

I have now bought my first digital camera, a Panasonic Lumix TZ3. I did have a couple of SLRs – a Pentax K1000 and a Super A – so I have some limited experience, but I'd like to experiment with my pictures. What manipulation software could you recommend on a tight budget? I am computer literate but have no experience in altering images.

**Matt replies:** *Photoshop is undoubtedly the daddy when it comes to image manipulation but it comes at a price, and many beginners would probably not utilise its extensive capabilities. Fortunately, alternatives do exist, one of which being GIMP (www.gimp.org). Based around a Photoshop-style interface, the program contains an impressive number of manipulation tools and it's completely free. It isn't the easiest program to get to grips with but once you do, you'll appreciate just how much you can do with your images. If you want to go one step further, Photoshop Elements may be the next best step and only costs a fraction of the cost of Photoshop. See our Software Buyer's Guide on page 154 for more information.*

## BYTE SIZE! Your quick problems... our quick answers

### 2x Teleconverter?

**From:** David Blackwell

Is there a manufacturer of 2x teleconverters for the Olympus Four Thirds system? I own an E-500 with both 14-45mm and 40-150mm Olympus lenses, but would like to extend its usefulness without breaking the bank.

**Matt replies:** *Olympus did announce in March that they will be releasing a 2x teleconverter alongside four new lenses later in the year. The Zuiko Digital EC-20 teleconverter will double the effective focal length when used with Four Thirds lenses.*

### Class Issue?

**From:** Peter Hartman

What is meant by the term 'class' on SDHC memory cards? Is this to do with its quality?

**Matt replies:** *The 'class' of a memory card is a relatively new system of designating the minimum transfer speed for an empty SDHC card. Established by the SD Association, its statement is required on all SDHC cards above 2GB, with the number indicating the minimum write speed in MB/s. So a Class 2 card has a write speed of 2MB/s, Class 4 has a speed of 4MB/s and so on. Be careful to check your device is compatible with SDHC media, as most older models aren't.*

## Dusty Dilemma

### Luis Rodriguez

**From:** London

I'm thinking of buying the Nikon D200 but it does not have the anti-dust feature as other new cameras seem to have. How important is it to have this feature?

**Matt replies:** *Removing dust itself is important to avoid unsightly spots on your images, with the technology simply making it an automated affair. Removing dust manually is undeniably less convenient, but it needn't be a tricky procedure providing you have either a blower of some sort or dedicated sensor cleaning kit. Our Dust feature in the June issue looked at a few different methods of cleaning dust from sensors with a step-by-step guide on how to do it. Incidentally, Nikon's new D300 model does feature dust-removal technology.*

# More Zoom Please

## Liz Webb

**From:** Canada

I really like everything about the Casio Exilim EX-Z1200 but I would ideally like a longer optical zoom. Other requirements include a 10 or 12 megapixel sensor, image stabilisation and ease of use. Is there a camera that has these features but with longer optical zoom?

**Matt replies:** *Compacts with a high megapixel count and expansive zoom ranges are still something of a rarity, with these features being more commonly found in bridge cameras. However, there are a couple of choices. Panasonic's FX100 and Canon's G7 both fit the bill, with both models featuring above-average optical zoom ranges and 12 and 10MP sensors respectively. However, if a long zoom is a priority and unless a high megapixel count is really necessary, I'd suggest looking at some of the 7 and 8MP ones currently on the market as there is a better selection of high-zoom models around this mark. Panasonic's TZ3, Samsung's NV11 and Canon's 950 IS feature 10, 5 and 4x optical zooms respectively, as well as image stabilisation, and can be found at around the same price as the Exilim EX-Z1200 model.*

# Portrait Lens Search

## Marie Summers

via email

I'm looking for a good portrait lens for my Canon EOS 300D but I don't want to break the bank, ideally spending around £100. I can't seem to find one that would be suitable – any ideas?

**Matt replies:** *Canon's EF 50mm f/1.8 II is definitely one to consider, Marie. Being one of my personal favourite lenses, it produces pin-sharp shots with lovely colour and, what's more, it should only set you back around £75 second-hand. Giving you an effective focal length of around 80mm it's ideal for portraiture and for the price, really delivers quite remarkable results. It's also super compact and the lightest lens in Canon's EF range.*

# MATT EXPLAINS

**Problems with your pixels? Allow Matt to explain all...**

## Low Dispersion Elements

Many lenses contain what manufacturers refer to as 'low dispersion' elements, with 'ultra' or 'super' versions also present in some lenses. This is usually indicated as an LD or SLD suffix on the name of the lens and states that at least one such element is present. But what exactly is their role and are they really necessary?

When light enters a lens, the individual wavelengths (i.e colours) split up from each other (see fig 1). The objective of the elements in place is to return all the rays to the same point, so that they strike the sensor in the same place. When this does not happen, colour inaccuracies, loss of sharpness and aberrations may all occur.

Low-dispersion elements have different properties to that of normal glass, whereby the angles at which the rays of light are dispersed are smaller (see fig 2). This is generally achieved by altering either the chemical or physical structure (curvature) of the glass itself, or both. By doing this, the light rays don't need to work as hard to get back into the same place, as they haven't been split up to the same degree. Therefore, they stand a better chance of hitting the sensor accurately.

The cost of manufacturing these elements and their optically superior contribution confines them to more-expensive lenses. Many other factors affect the ultimate quality of any image, such as how much light is reflected inside the lens or any coatings applied to individual elements, so low-dispersion elements aren't necessarily a guarantee of optical perfection. Nevertheless, they do address one of the main hurdles in lens development and their employment in professional ranges of lenses confirm their purpose in achieving overall greater image quality.

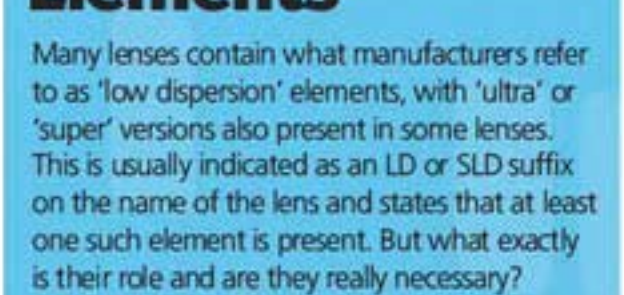


fig. 1

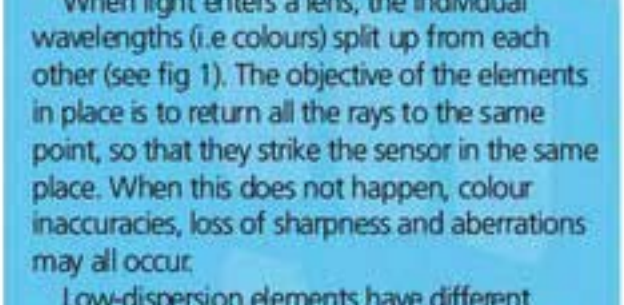


fig. 2

# Letters

Write to us at **wdc@ipcmedia.com**

## Totally Bonkers

**Doug Thomas**
via email

Was that query from David Telling for real, or did you make it up just to irritate us dyed-in-the-wool SLR users? (Help, Oct 2007). Anyone who says they'd rather use the LCD on an SLR to compose their pictures than a nice bright and clear optical viewfinder has to be totally bonkers in my view.

The manufacturers who are really short-changing us, I feel, are the ones producing digital compact cameras without an optical viewfinder. Let's face it, even the cheapest and nastiest of film compact cameras had of necessity an acceptably good optical viewfinder, so they can't have been that expensive to produce.

Using a viewfinder-less digital compact camera for the first time recently, I found that several shots had been spoiled by shake, something I don't usually have a problem with. I suppose that's why so many cameras now have expensive stabilisation systems built into them. Aaaargh! Just give us our viewfinders back please!

## Viewfinders are Best

**Michael Renton**
via email

David Telling queries the need for viewfinders when he is happy with the LCD. Lucky him, is all I can say! With increasing years, many of us need reading glasses to use the LCD screen whereas viewfinders, being normally focused at near infinity avoid imposing the indignity of having to search for our glasses!

So the next time you youngsters see us 'oldies' using the viewfinder, it isn't that we can't keep up with the 'improvements' in technology. Our eyesight is the problem. Now where did I leave my reading glasses?

**Editor's reply:** *Yes, Douglas, David Telling's letter was genuine – we get more real letters than we can answer without wasting time making them up! Camera makers are dropping viewfinders because users don't use them, and prefer a bigger LCD screen instead. David's views reflect a widespread view among many newcomers to DSLRs who've only ever used digital compacts before. Read my comments about Live View in Last Word, on page 162.*

## DOUBLE TAKE

### Dog and Goggles

We hope that's a girl dog - otherwise these dashing pink sunglasses could be a bit embarrassing!

***Got a funny photo?*** *Then send it to us at wdc@ipcmedia.com*

## LETTER OF THE MONTH

### Convergence

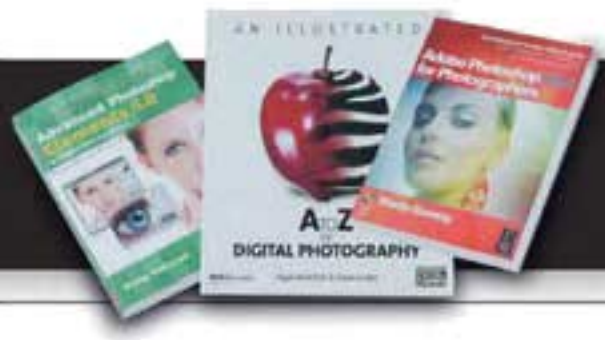
**David Randle**
via email

Your editorial (July issue) called 'Don't Believe What You Read' made me start thinking about whether the difference between compact cameras and SLRs was in fact diminishing. While there are currently fundamental differences, the capabilities of compacts and bridge cameras are increasing, as can be seen by a trawl through the Buyer's Guide section of WDC. Sure, the mirrors and prisms factor exists at the moment but is there a convergence taking place which, in time, will bring these two categories of camera together. And if this is true, what sort of time frame are we talking about?

**Editor's reply:** *Some compacts and bridge cameras are getting more and more features from DSLRs, and vice versa – the Panasonic L10 is the most compact-like DSLR yet (see First Look, page 8) but there are fundamental differences in the philosophies behind compacts and DSLRs, and those of their target audiences, to ensure that both types of camera will always co-exist. I'd love to hear other views on this topic.*

## WIN! A GOODY BAG OF BOOKS

**The sender of the Letter of the Month wins a selection of photo books worth at least £50. Send your letters to wdc@ipcmedia.com or to What Digital Camera magazine, Blue Fin Building, 110 Southwark Street, London, SE1 0SU.**



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# READER PICTURES

Send us *your* best shots to: wdc@ipcmedia.com

## My Digital Camera

### Sean Mitchell

**From:** Cheshire

**CAMERA:** Nikon D50
**MAIN LENS:** Sigma 10-20mm

Now discontinued, Nikon's D50's closest match is the D40 model announced last year

My interest in photography began around the time of my son's first birthday, at Christmas 2005. I bought a Fuji Finepix S5600 and while it was a great camera to start off with, I found that as my son got more mobile I was missing more and more shots through shutter lag.

In August 2006 I made the decision to upgrade and, after conducting quite a lot of research, I decided that the Nikon D50 would give me everything I wanted and still be within my budget. Upon receiving the camera, I went out shooting around Southport, and it was that morning that ignited a love of landscape photography.

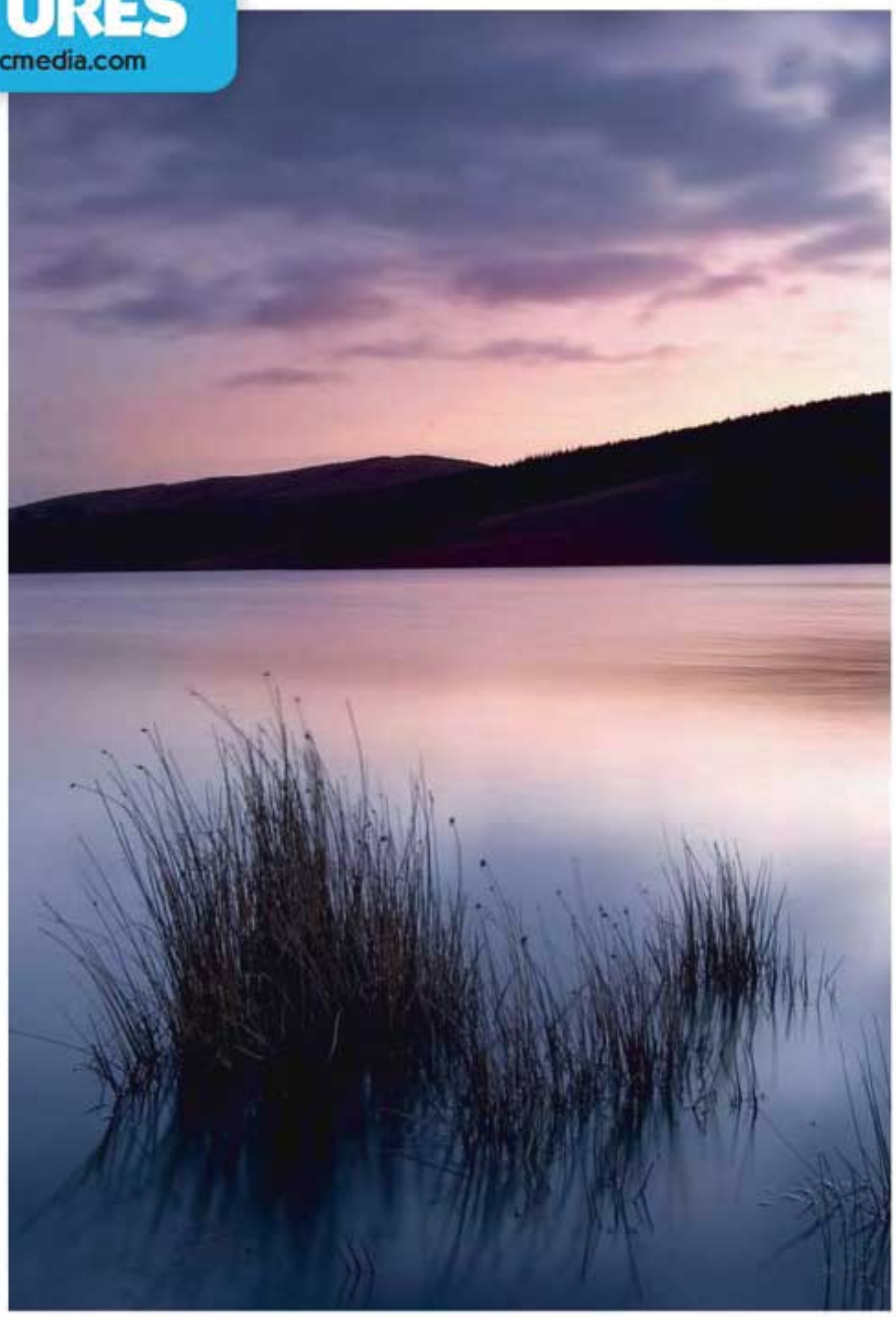
During the past 12 months I have been getting out as early as possible for as many sunrises and sunsets as my wife will allow. I particularly enjoy sunrises as the colours that are produced in the early hours can be so beautiful and it's nice to know that only a handful of people have seen them.

I've recently started a diary to record my visits and as a result of this I've built up an intimate knowledge of various shooting locations that allows me to make the most of my shooting time.

If there was one thing I wish I'd done regarding photography, it was to have paid more attention to my dad years ago when he was trying to teach me about it – hindsight is a wonderful thing!

### Sean WINS... A KATA BACKPACK

The Kata R-103 holds a DSLR body with up to a 300mm lens attached, an extra body and four to five lenses. RRP £169.95. For details, visit **www.kata-bags.com**



Above: **Goyt Valley**
*F/16 @ 6secs @ 26mm Raw, ND Grad 121s, C PL*
Not much of a sunrise, but as brief as it was it was very nice. Adjusted the white balance to give the image a colder, bluer tone.

Right Top: **Morning Light**
*F10 @ 1/4 sec @ 12mm Raw, ND grads, C PL*
Taken from a little lane on the way to Goyt Valley, I got there in time for sunset and the light looked very nice on the gate/grass. Lost a bit of detail in the shadows on the left, but I wanted to keep the entire post in.

Bottom Right: **Lady Derwentwater**
*F/22 @ 2secs @ 18mm, ND grad*
This is one of my favourites: I like the colour and the thin band of mist behind the boat.

Over the page – Left: **Through the Field**
*F/16 @ 1/5sec @ 10mm, ND grad + orange filter*
This shot was taken near the canal just close to the Barn Owl pub near Lymm, Cheshire. It was taken from a low angle where I tried to retain the path through the crop, while also taking a slightly different view of a cornfield than the norm. I also liked the track created from the tractor's wheels.

Over the page – Right: **Rolling Mist**
*F/16 @ 1/6 sec @ 12mm, ND grad*
Taken in Dunham Park, Cheshire. The reeds on the other side of the pond go down right to left. It was taken with my tripod in the water as it was the only way I could try to create a lead in, but unfortunately I couldn't move any further back.



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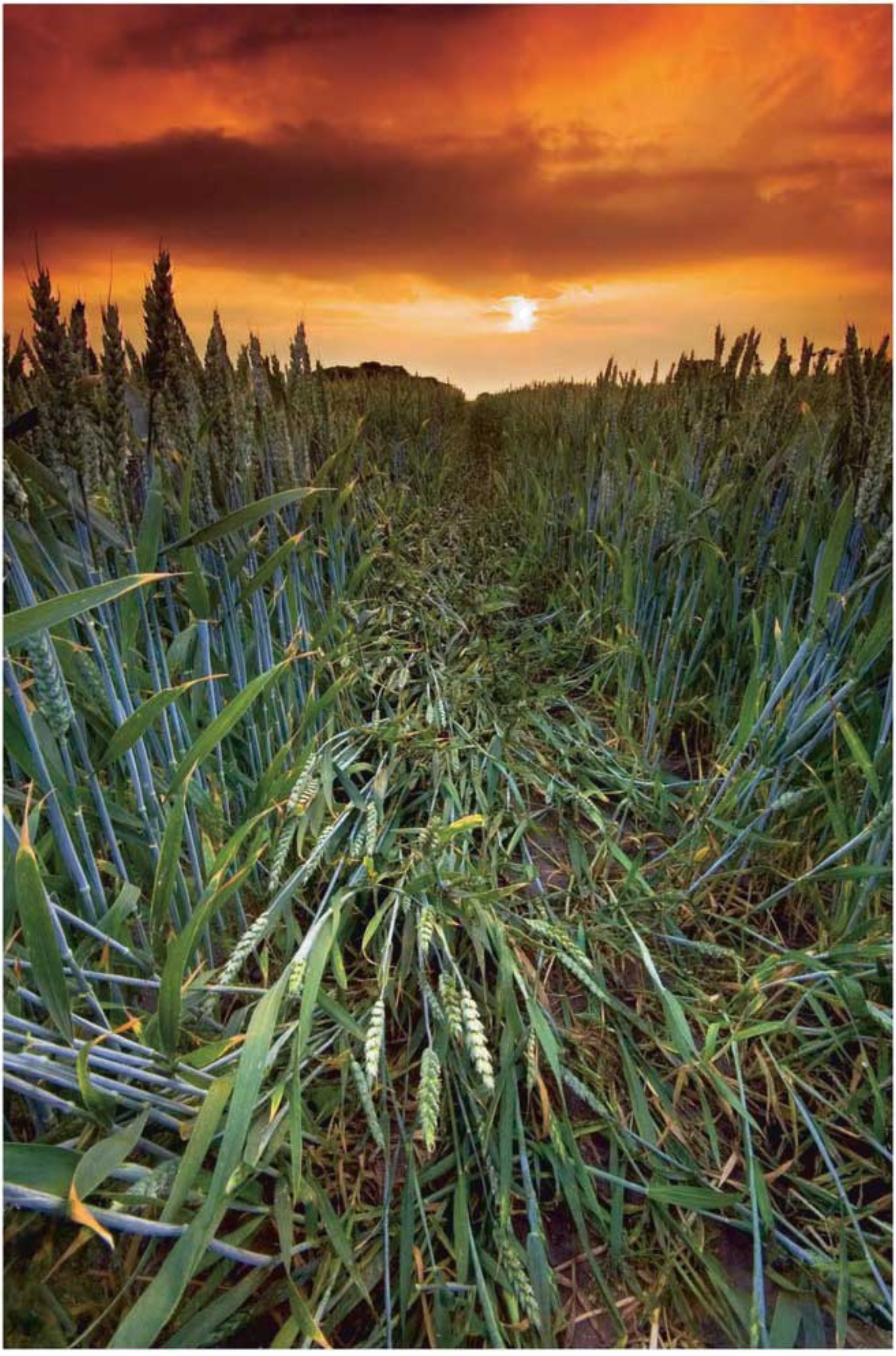



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# My Digital Camera

## Bogna Kuczerawy

**From:** Poland

**CAMERA:** Sony DSC-P72
**MAIN LENS:** n/a

Sony's P72 has since been discontinued, with the S600 model being the current equivalent

I got interested in photography by complete accident three years ago. I posted one of my old photos in a photo-blog and the reaction from other people made me stay there for good. It was wonderful to get honest feedback and to learn from people, and it became a source of never-ending inspiration for me.

I enjoy landscape photography and also take a lot of self-portraits. Self-portraits are a way to see my person not with my own eyes but through the eye of the camera. It is fascinating in a way too – photography discovers in us places and sides we were not previously aware of. My dream is to practise more 'street' photography and discover photojournalism someday.

I find myself being very lucky to learn each day about this medium, which allows me to expand my horizons and to see the world from a perspective I hadn't noticed before.

Photography is not only a hobby – it has shaped my life. Now I know what a joy and satisfaction it brings to my life, I think my days would be quite shallow and empty without it. I have something that challenges me every single day and I'm grateful for that, and to the people who have supported me with it.

All selected photos were taken with a Sony Cybershot P72 – a 3.2MP point-and-shoot camera. It might be tiny and the quality of photos is not amazing, but it was a wonderful tool to make my first steps into photography with. I recently bought myself a Canon EOS 20D and I'm in the process of fighting with its settings – but I'm getting there!

## Bogna WINS...

### A NATIONAL GEOGRAPHIC BACKPACK

The Earth Explorer Medium Backpack from the National Geographic range is perfect for photographic expeditions – featuring an intricate design to store your camera gear. Visit: **www.supporthexperience.com** for more information on the National Geographic range.

Above left: **Balancing on the Edge of Light**

Left: **Curves and Lingerie Mish Mash**

The above two photos were taken in my own bedroom. I like the afternoon light there, which allows me to experiment and play with effects. I used Photoshop to achieve specific shades and to darken the background in the second photograph.

Right Below: **Lightworm**
This is a photo I shot in poor lighting conditions, using only a desk lamp which plays the role of the lightworm on the picture.

Above: **Big City Lights**
The photo is a self-portrait, a composite of parts from two different shots. For the mood, I played with the Saturation, Selective Colors, and Curves in Photoshop 7 to achieve the desired effect. It suggests it was taken at night, though the photo was taken in the late afternoon. To finish off, I also used some brushes to melt the differences between the layers.

get the look with the

# Pentax K10D

THERE'S plenty of opportunity to customise the look of your images with the Pentax K10D both before and after shooting. For starters, there are two Image Tone options – Natural and Bright. Natural is the default setting, which produces more natural images suitable for retouching on a computer. Images taken in the Bright mode are more vibrant, with higher contrast, saturation and sharpening levels, and are more popular with those who like to print directly from their memory card. Of course, if you shoot in raw mode it doesn't matter which you opt for, as you can change it in-camera afterwards. The level of saturation, sharpening and contrast can also be customised at the shooting or review stage so you always get the look you want.

## Take one shot, make many pictures

Have you ever taken a one-off shot and then realised the white balance was on the wrong setting, or perhaps that it would have looked great in black & white? These worries are a thing of the past with the in-camera processing of the Pentax K10D. Whether you want to correct an error or explore the creative potential of a scene, you only need to take one shot to produce many different pictures. With the K10D you never have to turn on a computer, even if you shoot in raw mode.

Just like a computer-based editing program, the in-camera raw processing of the Pentax K10D allows you to adjust image size and quality, switch between white balance settings, adjust the brightness using the sensitivity control and change the Image Tone from Natural to Bright or vice versa. You can also alter the sharpening, saturation and contrast of images. Once you've finished, the image is saved as a JPEG while the original raw file is kept safe on the SD or SDHC card. This allows you to work on it again at a later date, either on a computer or picking up where you left off in-camera.

It isn't only raw files that can be processed in-camera, though. You can also use the Pentax K10D's Digital Filters to adjust JPEG files whether they were originally captured in the format or have been converted from raw files. There are six different filter effects: B&W, Sepia, Colour, Soft, Slim and Brightness. Each filter can be custom set to give the effect you want. Black & white photographers will particularly like the option to apply traditional red, green and blue filter effects.

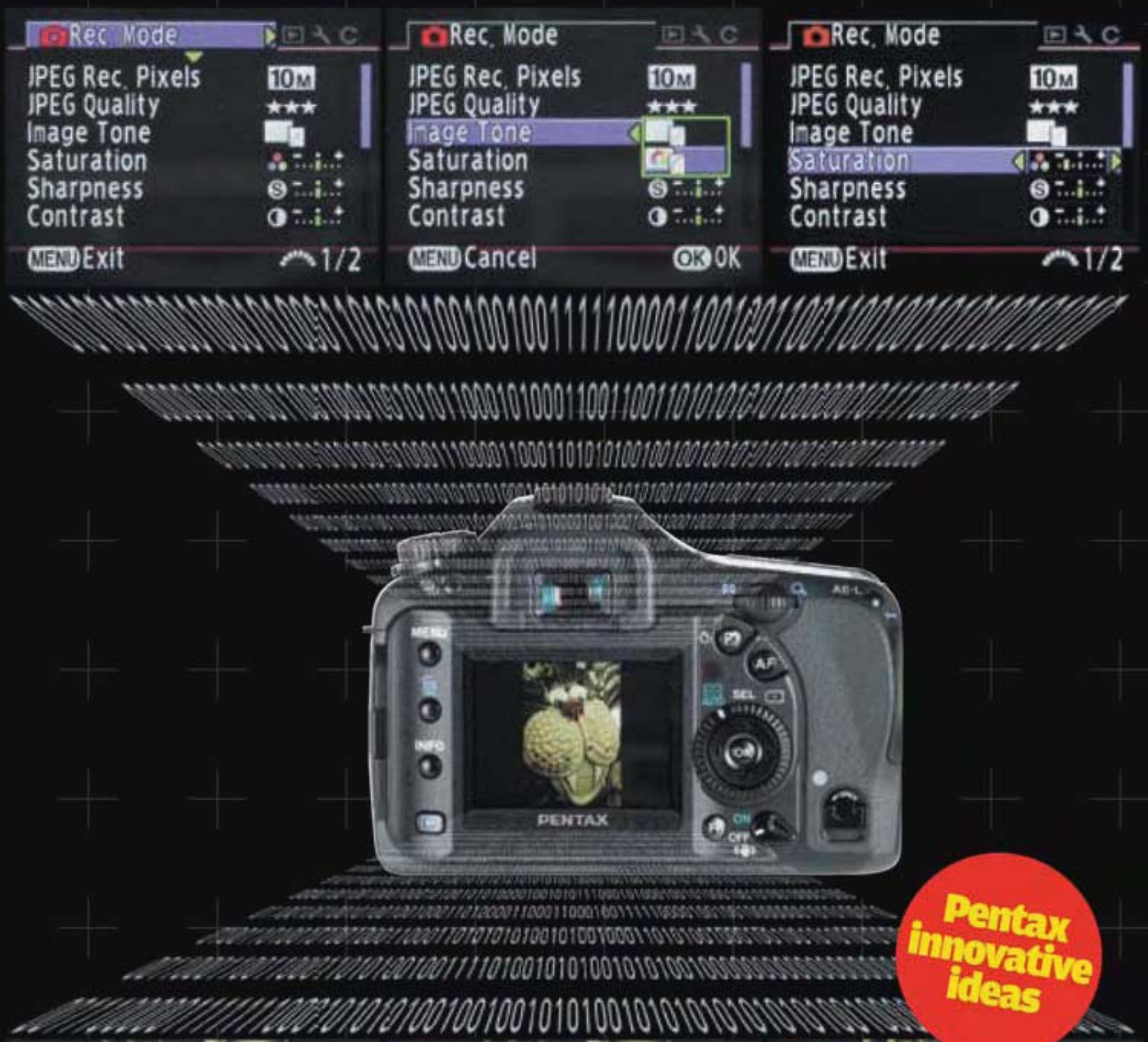
Each time you apply a Digital Filter, a new JPEG file is created which means you can always go back to the original if you want. You can even apply a succession of filters to produce a series of subtly different images from the same original.

## One-touch raw

If you are shooting in JPEG mode, one touch of the 'RAW' button next to the lens mount tells the camera to record the next shot in both raw and JPEG format. You can also use the Custom menu to preset the camera to return to its original settings after the shot is taken or continue to shoot raw and JPEG files simultaneously until the 'RAW' button is pressed a second time. It couldn't be simpler.

| filter name | function | control |
|---|---|---|
| **B&W** | Converts a colour image to black & white | Four options – 'straight', or red, green or blue traditional filter effects |
| **Sepia** | Converts a colour image to a toned monochrome | Three levels of density |
| **Colour** | Adds a colour filter to the image to create a cast on a coloured image or produce a toned effect to one that has been converted to B&W | Red, green, blue, yellow, magenta and cyan, each with three density levels |
| **Soft** | Creates a soft image to enhance a misty landscape or a flattering portrait | Three levels of softness |
| **Slim** | Changes the horizontal and vertical ratio of images to slim subjects | Adjust the height or width by up to twice the original size |
| **Brightness** | Changes the brightness of images | Adjusts in a range of ±8 levels |

for more information visit Pentax at www.pentax.co.uk PENTAX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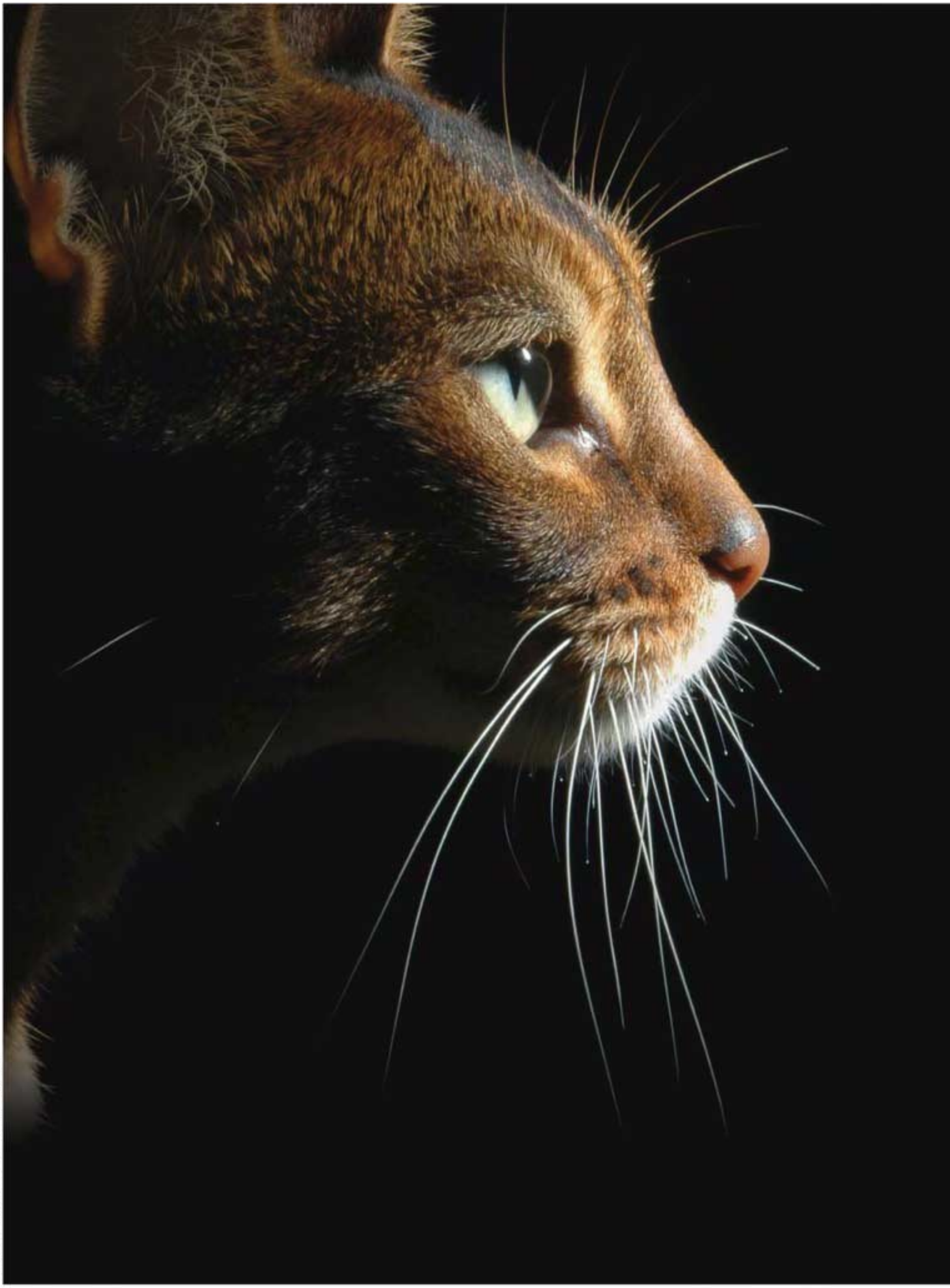

WORDS BY JAMIE HARRISON Cat Image by Peter Hasselbom

# YOUR COMPLETE GUIDE TO Flash

It's one of the most complicated subjects in photography, filled with impenetrable jargon, and requiring a knowledge of science and even maths! Or is it? WDC explains all...

What Digital Camera INVESTIGATES

**Photography literally means 'recording with light' and without light all we'd have would be piles of black pictures. For most people the sun provides all the light they need for their pictures.**

When shooting indoors we need to introduce artificial light to illuminate our subjects. Artificial light comes in many forms, from your living room's ceiling light to a halogen spot or even your fridge. But these are rarely strong enough or directional enough for photography, so more often than not we have to turn to using flash, whether it be from a built-in flashgun or a separate unit.

Basic flash is a fully automated affair requiring little input from the user, but results can often be disappointing. To get more out of flash requires some knowledge of how it works, and of the techniques and gear available, and that's where things get tricky.

That's where we come in. Over the next few pages we'll look at the types of flash available, and a few of the dozens of ways to use them. We'll help you to understand exactly how your flash works, and know it's capabilities and limitations so that you can more fully explore the joys of lighting your subject more effectively and subtly. →

What Digital Camera COVER FEATURE

# TYPES OF Flash

Whatever your camera and budget there's a flash that will fit your needs. Here's a look at what's available

## Built-in Flash

All compacts, and most DSLRs, have a built-in flash unit and for most people this will provide their first experience of using artificial lighting.

The flash is a small and low-powered affair which, on a DSLR, pops up out of the pentaprism. Most provide only direct flash, with no facility to bounce the light from a wall or ceiling, though the unit found on Panasonic and Leica cameras does offer an upward tilt position to allow this.

Built-in flash units typically have a Guide Number of around 10-14m so are okay for subjects reasonably close to the camera, but are not powerful enough to cover large groups of people or great distances. Usually they are limited in the control they offer and won't accept accessories.

*Our picks: Nikon D80, Canon 400D have the most powerful buit-in flash units*

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## Hotshoe Flashgun

The most popular type of flash is the standard hotshoe-mounted flashgun. With a range of different models available from the camera manufacturers and independents, there's a wide choice to suit all needs and budgets.

Even the most basic models have more power than a built-in flash, and compatible models work with the camera's TTL metering and AF system to automatically provide the optimum exposure.

The cheaper, basic units have a fixed head, while more advanced units also offer swivel and tilt heads, along with automated zooms to match that of the focal length of your lens.

Manufacturers now also offer wireless operation so single or multiple flash units can be used off-camera for more control, especially in large interiors or on location.

*Our picks: Canon 580EX II, Nikon SB600, Sigma EF 500DG, Metz 54-MZ4, Pentax AF560FGZ, Sony HVL F56AM, Olympus FL50, Sunpak PZ40X*

Nigel Atherton

**THINKING OF BUYING A FLASH?**
**See all the latest flashguns tested & rated** p144
You can find more than 30 flashguns listed in our comprehensive Buyer's Guide

istockphoto.com

# Hammerhead

So called because of their shape, these attach to the side of the camera via a bracket which screws into the camera's tripod bush, while a dedicated TTL module and cable connects the flash to the camera's hotshoe to provide AF and TTL metering – though manual operation is often possible via the traditional PC socket. Hammerhead guns offer features such as tilt and swivel heads and sometimes secondary tubes, but their main advantage is their sheer power, and by being further away from the lens axis, redeye is virtually eliminated.

*Our picks: Metz 45-CL4, Metz 76-MZ5, Quantum T5D*

EXPECT TO PAY £200-£600

# Ring & Macro Flash

Originally designed for macro photography, ring flashes fix around the lens, with a connector to the hotshoe, and provide a flat, even light on the subject. Since the 1980s they been popular with fashion photographers because of the effect they have on skin, and in providing a silhouette shadow all around the model.

An alternative to the ring flash, especially in macro applications, is the twin/macro flash, which uses multiple units around the lens, which can often be individually adjusted to control the modelling and shadow on smaller subjects, in a way that would be hard to achieve even in the studio.

*Our picks: Nikon R1C1, Canon MR-14 EX, Olympus STF-22*

EXPECT TO PAY £300-£500

Keith Loh

EXPECT TO PAY £100-£1000s

# Studio Flash

Traditionally associated with the professional studio, there are a number of lower-priced studio systems available to anyone with a spare bedroom and a desire to have absolute control over the lighting in their pictures.

Studio flash are much higher powered than small flashguns and accept a range of soft-boxes, brollies, grills and reflectors to not only control the power of the light but also the quality, spread and hardness of light.

Effective studio lighting can be achieved using either a single light or multiple heads and can be used for a host of applications, from still-life to portraiture and even location shooting. *Our picks: Elinchrom Style FX, Bowens Esprit Gemini*

Jamie Harrison

What Digital Camera INVESTIGATES

## JAMIE EXPLAINS

### Flash Terminolgy

# FLASH A TO Z

**Ambient Light**: Ambient light is the artificial or natural light that's already in a scene. Indoor scenes will usually include artificial light such as tungsten overhead lights. Flash exposures often record too quickly for this low brightness light to record, so slower shutter speeds are needed to balance the flash and ambient lighting.

**Bounce**: Bounced light is light from a flash that is redirected from the flash to the subject via another surface such as a reflector, umbrella, white wall or ceiling. The purpose is to reduce, or soften the harsh light of a strobe by spreading the distribution of the light. Sometimes a slight colour can be added, using a silver or gold reflector, for example.

**Dedicated flash**: Flash units that are designed for particular makes or models of cameras. The flash units, cameras and lenses use CPUs which communicate with one another to provide accurate focus and exposure information when used in automatic modes.

**Diffusion**: Diffusion works to soften and spread the light by shooting though a translucent filter. This could be in the form of a plastic wide-angle diffuser, a softbox or even a tissue over the flash head.

**Flash Exposure Compensation**: Used to increase or decrease the flash power to provide accurate exposure in hard-to-meter situations, shooting highly reflective subjects, or for creative effect.

**Hi-Speed Flash:** A function to allow faster shutter speeds than usually allowed using the X-sync shutter speed

**PC-socket:** In this case, PC doesn't stand for 'personal computer' but 'Prontor Compur', which made shutter mechanisms for cameras and originally devised a system for triggering a flash unit at the same time as a camera shutter. The industry standard compact electrical socket that connects camera to flash using a cable is called a PC socket. Without one of these on your camera, if you want to use an external flash, you will need a hotshoe flash adaptor.

## ANATOMY OF A

# Flash Gun

A run-down of the features of the most common type of flashgun, the hotshoe mounted flash

### 1 Flash head

This is where the light source, in the form of a flash tube and silver reflector panel behind it, are housed. On mid to high level units, the flash head tilts and swivels to provide directional lighting by bouncing the light off ceilings, walls or other surfaces.

### 2 Diffuser panel

The flash tube, that provides the flash burst, is protected by a diffuser panel that softens and spreads the light.

### 3 Wideangle diffuser

Often housed in the roof of the flash head, or available as a clip-on accessory, the wide-angle diffuser spreads the coverage of the flash to allow the use of wideangle lenses and reducing flash fall-off in the corners and edges of the image.

### 4 AF illuminator

In extremely dark conditions, a red patterned burst of light enables the camera's autofocus sensors to 'see' the subject and focus the lens.

### 5 Battery compartment

Most flash units accept AA batteries, though some use higher-capacity Lithium batteries. Small flash units may accept AAAs. It's worth investing in powerful rechargeable batteries as flash requires a lot of power. And always have spares!

### 6 Foot

This attaches the unit to the camera's hotshoe plate. Different manufacturers use different contacts, enabling the flash and camera to communicate, so make sure your camera and flash are compatible.

## ⑦ Tilt and swivel lock release
This button releases the lock to allow tilt and swivel movement of the flash head. Older models or some hammerhead units don't have this, making it easy to knock the flash from the required position – so be careful!

## ⑧ LCD
The various flash settings are illustrated in this panel, which is backlit, to enable easy reading in the dark.

## ⑨ Mode/function button
Allows the user to choose between TTL operation and manual operation.

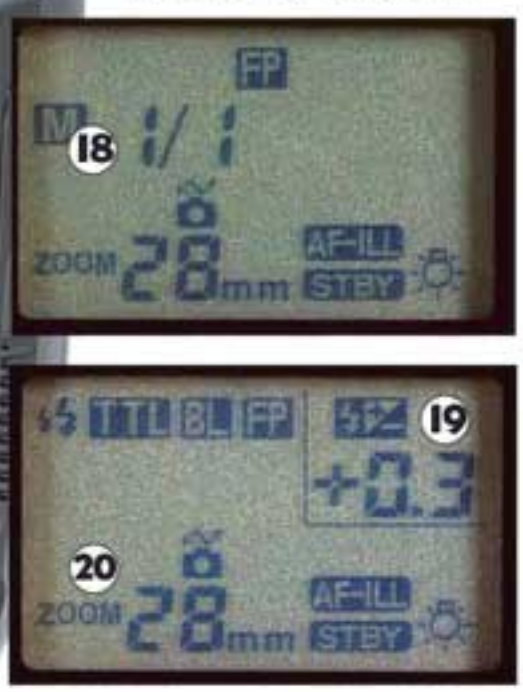
## ⑩ Tilt position guides
The angle of the tilt is measured with these engravings. Each angle has a notched position from 45 to 90 degrees. Similar engravings can often be found beneath the flash head when using the swivel motion.

## ⑪ Ready light
Indicates when the flash is charged and ready to fire.

## ⑫ Flash discharge
Tests, or discharges the flash.

## ⑬ Power button
Switches the unit on and off.

## LCD Screen




## ⑭ Zoom button
Allows the user to manually change the zoom flash position to match that of the lens focal length. This is generally used with older lenses that may not be recognised by the camera body. This will be set automatically if you're using more recent lenses.

## ⑮ +/- buttons
These are used to change the power output, either in manual mode or in flash exposure compensation mode.

## ⑯ Foot mounting lock
Locks the flash to the hotshoe.

## ⑰ TTL mode
The TTL mode is the automatic function, whereby the choices you make on the camera are automatically matched by the flash. This mode works well in Aperture Priorty AE, Shutter Priority AE and Program, as well as full auto and scene modes. TTL is really a film-based mode, but digital versions include Nikon's i-TTL and Canon's E-TTL.

## ⑱ Manual mode
In manual mode, the user selects the power output of the flash, from full power (1/1) to 1/64 power, dependent on model. Each step is the equivalent of one stop of exposure (1EV).

## ⑲ Exposure Compensation
Mid to high-end flashguns may offer flash compensation, with similar functions to camera exposure compensation. Because automatic flash are closely linked to the camera's metering system, occasionally the camera can be fooled by such things as excessive whites or blacks in a scene, and you may need to adjust the flash to allow for this. Depending on your make and model, each increment is in ½ or 1/3 stops.

## ⑳ Zoom
The focal length of the lens is important in the output of the flash, in order for the flash to provide full corner-to-corner coverage of the image frame, and to provide the correct exposure in terms of output and camera-to-subject distance. The flash may provide automatic internal motorised adjustment of the flash tube and reflector, or on cheaper or older models the user would manually set the zoom head according to a set of 'clicked' adjustments. It should be noted that the zoom should be set to true focal length, not digital equivalents.

# FLASH A TO Z (Cont')

**Slave flash**: A slave flash, or just slave, is a flash unit with a sensor that reacts when another flash is fired to trigger the slave. Commonly used in the studio to allow a number of flash heads to fire simultaneously, slave units can also be added to small portable flashguns. The sensor may be built into certain models, especially studio flash heads, or can be bought as an accessory to attach separately.

**TTL**: Through The Lens, offers flash metering, traditionally metered off the film plane, but with the advantages of digital cameras, now allows accurate off sensor metering, allowing for better balanced results, especially when balancing flash and ambient light. Common TTL systems include Nikon's i-TTL and Canon's E-TTL.

**Wireless Flash**: A system designed to trigger off-camera flash without the use of cables. Most wireless system use either radio or Infrared to fire the flash. Wireless flash can be used to fire a single flash or a combination of several flash units simultaneously.

**X-sync speed**: The fastest shutter speed that a camera and flash will synchronise at. Most cameras offer an X-sync speed of 1/60 to 1/250sec, depending on make and model. Faster speeds will results in black strips of underexposure at the sides or top and bottom of the image, where the travel of the shutter is too fast to record the flash burst.

# PRINCIPLES OF Flash

Now you know a little about your flash, let's look at some basic principles of flash photography

Don't even think of trying to use flash in scenarios like this. Even if it could reach (which it can't) it would only kill the atmosphere

istock.com

## FLASH RANGE

Judging by all the flashes you see going off in sports stadiums and from the back rows at rock concerts, there are a lot of people out there who clearly think that flash light can travel an infitite distance – that it hurtles through the air like a guided missile until it reaches its target.

In fact flash power gets weaker as it travels, until it reaches a point where it's all gone. Think of flash as more akin to a bucket of water. If you throw the water over someone close to you they will get pretty wet, but the further away they stand, the more of that water will land on the floor between you and them, until you reach a distance where they hardly get wet at all.

Most hotshoe-mounted flashguns have a maximum range of no more than about 10 metres, and built-in flash units will be less than half that. Beyond these distances, using flash is just wasting your batteries.

## FLASH SYNC SPEED

Most cameras quote a maximum shutter speed at which flash can be used (the X- sync speed) which is typically between 1/60 and 1/250sec. This is because there are times during an exposure when the sensor is partially covered by an opening or closing shutter blind. The X-sync is the fastest shutter speed in which the shutter is fully open for the full duration of the flash burst. At speeds above this, the image will be only partially lit by the flash.

## EXPOSURE MODES

**Dedicated Mode:** Modern dedicated flash-guns feature special circuitry that communicates with your camera. The two devices then work together to measure the brightness level of the flash at the sensor itself, and then cut off the output once the correct level has been reached.

**Auto Mode:** In auto mode, the flashgun gives the user a choice of apertures to set on the camera. The user then tells the flashgun which one has been selected (say, f/8). The flashgun then controls its output to produce a corrent exposure at this aperture. This system, which is the one most used by non-dedicated flashguns and is also available as a user-selectable mode on most dedicated guns, works pretty well most of the time as long as the user remembers to set the shutter to the sync speed, or below.

**Manual Mode**: This mode is the hardest one to master because it involves a bit of maths. The user focuses on the subject and records the distance, then divides the flashgun's Guide Number (GN) by this distance to ascertain which aperture to set. So if your GN is 32 and your subject is four metres away, you'll need to set an aperture of f/8, and so on. (For more on Guide numbers, see panel, far right.)

## CONTROLLING THE FLASH EXPOSURE

Sometimes, like all automatic systems, the flash gets things wrong. Flash exposure can be adjusted in several ways. The most obvious is to turn down the power. With dedicated flashguns and modern DSLRs there should be a flash exposure compensation control on the flashgun or the camera, that works just like the camera's exposure compensation scale. Set it to a minus figure to reduce the flash output or a plus one to increase it. In non-dedicated mode it's easy to control the flash level by selecting either a smaller or larger aperture than the one that the flashgun thinks you're using. A smaller one will reduce the flash brightness. This would also affect the ambient (background) light level as well but if you adjust the shutter speed too so that the overall exposure value is the same, your background light level will be unaffected (eg. setting f/8 instead of f/5.6, then increasing the shutter speed from 1/125sec to 1/60sec).

Some DSLRs enable flash adjustment on the main LCD display. Here, rear-curtain sync at minus 1 stop exposure has been set

## FLASH COLOUR TEMPERATURE

Most flash units are balanced to produce the same colour temperature as daylight at noon, ie 5600K (see White Balance on p75.)

However, there are times when this doesn't match the temperature of the ambient light – such as shooting indoors, where the light level is tungsten-based.

If your camera is set to Daylight, or Flash, white balance the colour temperature of the flashlit areas will be correct, while the background will be warm. Setting the white

Brett Ludbike

Flash isn't just for shooting indoors. here it has been used to freeze the motion of this BMX rider

balance to Tungsten will produce a correct background but the flashlit area will have a blue cast. Generally the former is preferable to the latter, and while it's possible to use coloured filters over the flash to match it with the background, the warm background you get from mixed lighting can actually look quite attractive.

### REAR CURTAIN SYNC

Normally, the flash fires when the first shutter blind opens, the image is exposed and then the second curtain closes to end the exposure. At slow shutter speeds there may be some time between the flash firing and the shutter closing, during which the ambient light is continuing to expose the sensor. If that subject happens to be moving their motion will create streaks leading from the flashlit image.

By setting the rear curtain sync mode the flash fires at the end of the exposure, not the start, so that any ambient-lit movement streaks are recorded first, before the flash image. This puts the streaks coming out from behind the frozen image rather than in front of it, to create a more realistic sense of forward motion.

### USING OLD FLASHGUNS

Your flash and camera work by firing a small charge of electricity through the synchronisation contacts. Older flash guns that you have from your film days, or that you pick up on eBay, may need a smaller or larger burst than that used by your digital camera, which can lead to problems on your finely tuned camera's electronic circuitry.

This was less of a problem with older manual cameras, but digital SLRs can be damaged quite badly if this happens. Most camera manufacturers recommend trigger voltages of between 5-12v, which most flashguns match, though some can have a voltage of as much 300v! One website that measures and records the trigger voltages of cameras and different flash units is *www.botzilla.com/photo/strobeVolts.html*. Check it before using any pre-digital era flashgun.

**Digital SLRs can be quite badly damaged by using old, pre-digital era flashguns**

## Reducing Redeye

Redeye is the effect of the light from a flash reflecting the blood vessels at the back of the subject's eye back to the image. Typically it occurs in low light conditions, when the pupils are dilated and the flash is close to the lens axis, such as on a compact camera or DSLR's built-in flash. Increasing the amount of ambient light, such as turning on more lights, or moving the flash away from the lens axis (using a hammerhead flash, for example) will naturally reduce the effect.

In camera redeye reduction systems use a burst of pre flashes to reduce the size of the subject's pupils, while some DSLRs and compacts will also have a processor/software-based solution to recognise the redeye and replace it with black.

What Digital Camera INVESTIGATES

## JAMIE EXPLAINS

### Two key flash principles

## Guide Numbers

One of the key aspects of using flash, and indeed in marketing a flashgun, is the Guide Number (GN). Often used as shorthand to indicate the power of the flash (based on ISO 100 and a lens focal length of 50mm), the GN can also be used to indicate the correct exposure at a given distance when using the flash in manual mode at full power. In actual fact, flash output is measured in candle power or energy capacity. However, the GN is a good guide to indicate the power of the flash, the higher the GN the more output.

The guide number can used to used to find the correct aperture using the following formula:

***GN ÷ Distance = Aperture***

So, if the flash has a GN of 20m and the subject is 5m from the flash, then the aperture is f/4 (20 ÷ 5 = 4).

Alternatively the maximum distance the subject can be away from the flash unit at a given aperture can be calculated thus:

***GN ÷ Aperture = Distance***

So with a known GN of 20m, and an aperture of f/4, the subject should be 5m away for correct exposure (20 ÷ 4 = 5).

If you don't know your guide number, it can be determined through testing. Place the subject at a set distance and make several exposures at different apertures. Once you have determined the correct exposure at the known aperture use this formula:

***Aperture x Distance = GN***

So if your best exposure was f/4 and your subject is 5m away, your Guide Number is 20m @ ISO 100 (4 x 5 = 20).

Of couse with modern auto flash the main use for the guide number is to compare the power output of different flashguns.

## Inverse Square Law

You would think that if your subject moved away from the light source at 2m to 4m, then you would need to double your exposure, ie open your aperture by one stop.

However, the Inverse Square Law states that the intensity of light (and other linear waves such as electro magnetic radiation) from a light source, such as a flashgun, is inversely proportional to the square of the distance from the source.

In other words, an object twice as far away receives only a quarter of the light.

In practical terms, if you shoot at f/16 and your subject moves from 2m to 4m, then you need to increase the size of your aperture to f/8, or by 2 stops (which allows four times as much exposure, as each stop doubles the exposure).

QUICK GUIDE TO

# Flash Techniques

There are a hundred and one ways of using flash. Here's a rundown of some of the more popular ones

## Daylight Fill Flash

Just because the sun's shining doesn't mean that the flash should be put away – in fact there's even more reason to use it. Harsh direct sunlight produces unflattering shadows across people's faces, but by using a flash they can be reduced or removed. In fact the stronger the sunlight, the greater the need for strong fill-in flash.

Fill-in flash will also help to add saturation to the image, especially if carefully balanced with the ambient light. Alternatively, by adjusting your exposure you can under and overexpose the background for creative effect.

Brett Luckie

## High-Speed Flash

There are two ways in which high-speed flash works. The first involves using a high shutter speed in combination with a flash unit that emits a series of ultra fast bursts, thus ensuring an even distribution of light as the shutter travels over the sensor.

The other works the opposite way, and involves an open shutter and just using a high speed flash for illumination. This kind of technique is used in a completely dark studio so the sensor or film isn't exposed until the flash fires. Famous examples of this technique usually involve a bullet and a piece of fruit, with the bullet triggering an infrared beam to fire the flash at the point of impact. Things falling into liquid, with droplets frozen in mid-air, is also a popular subject for this treatment.

Rob Turnbull

## Slow-Sync Flash

Setting the camera to the flash sync speed is fine for general snaps but in low light this shutter speed is usually too fast to record the ambient illumination, with the result that the background behind the subject goes black and any atmosphere is lost. Since the choice of shutter speed has no impact on the flash exposure (the duration of the flash burst effectively becomes the 'time value') a good solution is to set a slower speed, while maintaing the same aperture. This keeps the flash exposure the same but allows more of the available light to be recorded. Of course if you go too low you'll get camera shake, or subject movement blur, so you'll need to either use a tripod, or celebrate this movement and make a feature of it.

Jamie Harrison

# Diffused Flash

If bouncing the flash is not an option, then a softbox can be attached to your flash to spread and soften the light via diffusion.

Again these are common in studios, but smaller, portable versions are available that attach to your flash by Velcro.

Diffusion will help to cut down on wrinkles and shadows, as well as increase the coverage of your flash – useful when using wideangle lenses to ensure corner-to-corner illumination of the frame.

# Bounced Flash

Sometimes you may feel the light from your flash is a bit too stark, or casts harsh shadows. One solution is to 'bounce' the light from a nearby wall or ceiling. Using a flash with a tilt or swivel head, you can point the head towards the surface (preferably a white one) which softens the light, and reflects it back onto the subject.

There are other ways of bouncing light too. Bounce cards or mini-softboxes are available which attach to your flash to soften it, and there are various devices for attaching a flashgun to a stand and using white, silver, gold or translucent umbrellas to modify the flash off the camera.

This baby portrait was lit by a flashgun bounced off the ceiling

Nigel Atherton

# Wireless & Multiple Flash

Your flashgun doesn't have to stay connected to your camera. As well as various cables that can be used between your DSLR and a flashgun, modern wireless flash uses infrared or radio frequencies to provide dedicated automation, wirelessly, with the flash several metres from the camera. This means you can place it anywhere you like for great side, back or top lit effects, or to light the darkest recesses of a large room. You can also wirelessly fire several flash guns at once to create complex lighting arrangements even on location.

Even if you don't have wireless capability, you can use light-activated slave units which attach to off-camera flashguns and respond instantly to the burst from your main flash.

This shot was taken with a Nikon SB25 flashgun in one hand, (outstretched to the side) and the camera in the other

Peter Hasselbom

This studio portrait was taken using a large softbox on a mains-powered studio flash, but smaller softboxes are available for portable flashguns

Jamie Harrison

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# THE BIG TEST

Our in-depth review of this month's hot gear

THE K100 GETS AN UPGRADE

# Pentax K100D Super

It's best in class on a number of specification fronts, but does this entry-level DSLR deserve its 'Super' moniker?

What Digital Camera COVER FEATURE

**Top:** Results in low light at low ISOs are good but the lack of a backlight for the top LCD makes it hard to see the settings
**Above:** The K100D Super handled this difficult high-contrast contre jour scene very well, preserving important detail in both the highlights and shadows. Exposures are generally consistent, though you do get the odd unexpected aberration

**6.1MP Price** £399 (kit)
**Web** www.pentax.co.uk
**Tested by** Nigel Atherton

**So many of the queries we get from people looking to buy their first digital SLR contain the sentence 'I can't decide between Nikon or Canon' that a casual observer may conclude that there's no other choice. In reality they make up only about 20% of the DSLR brands available, though they account for about 90% of sales.**

Of the others, Pentax is one of the oldest and most respected names in photography – its Spotmatic was one of the best-selling SLRs of the 1960s – but in the digital era the company has been rather quiet – its current range consists of just two models (if you exclude the K110D variant).

But quantity shouldn't be confused with quality, and in March we gave Pentax's flagship K10D a 90% rating and a Gold Award. So what of its entry-level offering, the K100D? Since it launched a year ago it has been quietly selling by the bucket-load, despite its low profile.

Age catches up with us all eventually, though, and with no sign of a replacement yet, Pentax clearly felt that it needed to do something to freshen the K100D up a bit. The list of additions and improvements is somewhat short: the inclusion of a dust-reduction system, and the addition of the required contacts to make it compatible with Pentax's new range of high performance, motor-driven SDM lenses. Oh, and the addition of the word 'Super' on the body. But is this superlative deserved? We'll see.

## FEATURES

The first thing you'll notice is that the K100D Super only has a 6MP sensor making it, along with the Nikon D40, the lowest-resolution DSLR on the market. However, as we've repeatedly argued, it's not the number of pixels that counts it's what the camera does with them. Six megapixels is ample for cracking A4 prints, which is all most people need. In fact there are advantages to fewer pixels – smaller file sizes take up less space on your card and PC, and are quicker to download, open, process and print.

The sensor is a CCD suspended between electro-magnets. These are linked to gyros that detect camera shake and enable the sensor to be shifted to compensate. This sensor-based anti-shake has an advantage over lens-based systems in that it works with whatever lens is attached to the body, and thus saves on

the extra cost of stabilised lenses. Whether it works as well as lens-based IS is a matter of heated debate in techie circles, but it's obviously much better than having no IS at all.

The K100D's sensor vibrates on start-up, with a vigour that you can both hear and feel, to shake off any dust that may have landed there. Anecdotal evidence suggests that Olympus's high frequency dust-removal technology works better than methods that use the IS mechanism, like the K100D Super's, but this is something that's difficult to test empirically. Either way, it only adds about 1/2 a second to the start-up time. (There's also a Mirror-Up mode for manual sensor cleaning, should that be necessary.)

The K100D Super is well specified for an entry-level model. For example, its SAFOX III focusing module uses 11 focusing points, spread across the frame, to achieve accurate focusing. This is the best in its class. (In contrast, Canon's EOS 400D has nine and the Nikon D40 and Olympus E410 just three.)

The ISO range extends from 200 up to a true 3200 (also best in class) and you can pre-set the upper limit of the Auto ISO range right up to ISO 3200, which is unusual. There's the usual range of metering modes (including spot, and 16-zone multi-segment), while the obligatory P,A,S,M semi-automatic exposure modes are supplemented by a dozen fully auto scene modes (four of them accessible on the mode dial itself). And again, Pentax goes one better with an Auto Pict setting, which analyses the situation and chooses the correct scene mode by itself. So it's an auto mode that chooses which auto mode to use. I suppose this could be useful for forgetful users who might otherwise find themselves taking night shots in 'Surf and Snow' mode.

The K100D Super can shoot at a respectable 2.8 frames per second, though it lacks stamina and runs out of puff after five JPEGs, unlike its fitter rivals that can keep going till the card fills up. You can also shoot Raw files, but disappointingly not at the same time as JPEG, so you have to make a choice.

> You can preset the upper limit of the Auto ISO to 3200

For direct printing enthusiasts the K100D Super offers various digital post-processing effects that convert selected images to mono or sepia, or applies soft focus and other effects, saving the new image as a separate file.

**DESIGN**

When we reviewed the almost identical predecessor the K100D a year ago we commented on its small size, but in the wake of new models from rivals it's now the biggest and heaviest of the entry-level DSLRS, thanks in part to its stainless steel chassis. This isn't a criticism – you couldn't call it a 'big' camera, and I find it a good fit in my hands, but this illustrates the trend among most manufacturers for increasingly compact entry-level DSLRs (perhaps to address the rapidly growing female DSLR user-base).

Pentax has chosen to keep the number of external buttons to a minimum. Consequently it doesn't look intimidating to the novice, though experienced DSLR owners may wonder where some of the major functions are hidden. Chances are they're behind the Function ('Fn') button. Pressing this reveals a compass point interface on the LCD screen directing you to the ISO, White Balance, Drive Mode and Flash Mode controls. On more-advanced cameras some or all of these controls would be individual buttons on the body, for quicker access, so this method effectively adds two button presses to the process of changing these settings. Since these are settings you'll usually adjust at the beginning of a shoot and then leave alone, this is unlikely to be an issue for most buyers, and at least they aren't buried in the menu, like the metering mode selector, focus point selector and auto bracket functions.

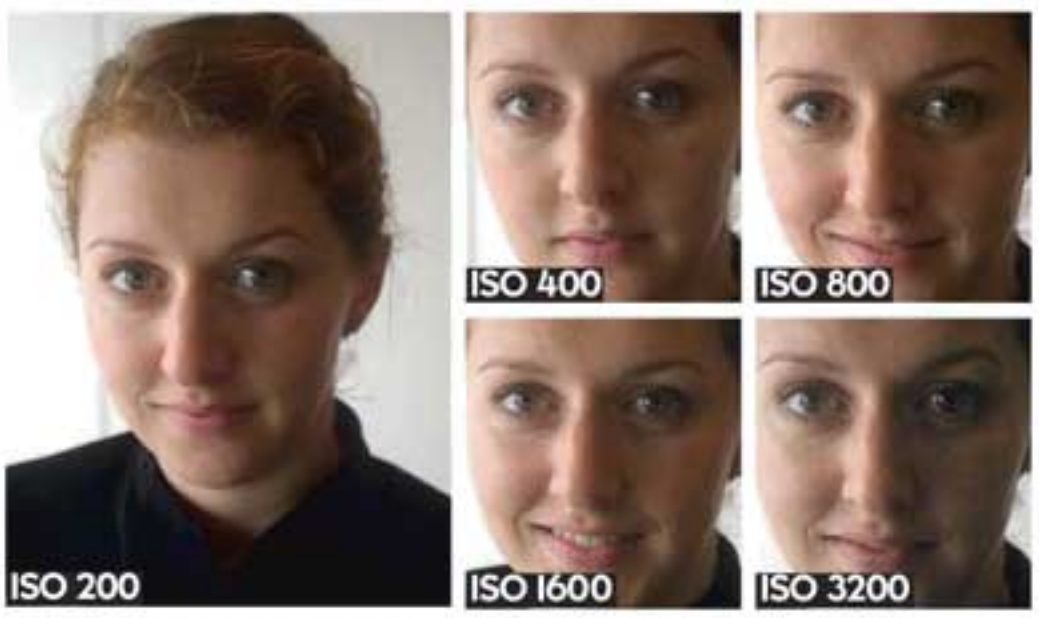
The menu itself is ugly but generally self-explanatory. I say generally, because there are a few strange entries that seem to have been added by a phone-texting teenager. For example, under 'Swtch dst msr pt' you'll find the option to select just the central →

## Image Quality

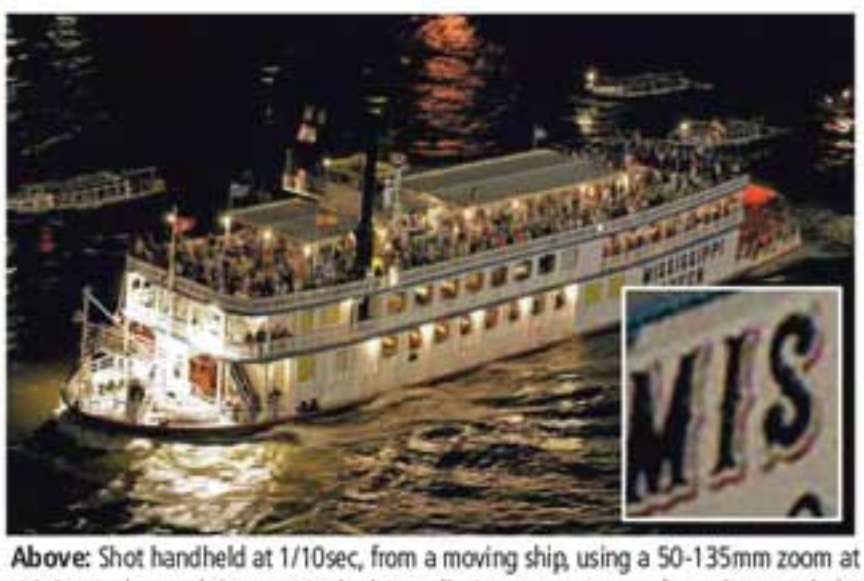
**www.whatdigitalcamera.com for image samples**

The K100D Super stands as proof, if any were needed, that six megapixels is enough for most people. Images are clean and nicely saturated (some may say too much so, but the default setting can be adjusted in the Set Up menu) and pleasantly free from annoying digital artefacts. Even shooting high-contrast subjects straight into the sun failed to produce any significant fringing around the edges, and noise is very well controlled. One of the benefits of not cramming too many pixels onto the CCD is that the pixels can be bigger and therefore collect more light, thus requiring less amplification of the signal (which increases noise) to get a good exposure. Even at ISO 3200, noise levels are tolerable at normal shutter speeds. It's only when you start shooting at night, with longer shutter speeds and large areas of underexposure, that it rears its ugly head – but then no more than you'd expect. The kit lens is an able performer too, delivering sharp images with minimal distortion, and the sensor-based anti-shake delivers that sharpness at much slower shutter speeds than you could otherwise expect.

**Above:** Fringing is kept well under control, even in high-contrast, backlit situations




**Above:** This sequence of portraits shows the noise levels at each setting in the ISO range



**Above:** Shot handheld at 1/10sec, from a moving ship, using a 50-135mm zoom at ISO 3200, the result is surprisingly sharp, allaying any concerns about the anti-shake

## White Balance

Auto White Balance performance is not always accurate or consistent, especially in artificial light where it tends to be a bit warm.

focus point. You soon get used to what these headings mean but to me this is poor interface design. I'm surprised Pentax didn't revisit it before launching the Super, because it was also universally criticised on the K100D.

The top-mounted data LCD panel displays the basic shooting info (aperture, shutter speed, battery status, frame counter, flash/drive modes). More detailed data (ISO, file format, quality setting, metering/focusing modes etc) is displayed on the rear colour screen when you press the Info button. (In playback mode this button scrolls between data, histogram and highlight warning displays.)

Changing the shooting settings, such as aperture or shutter speed, is achieved via the command dial on the back of the camera, while in manual mode you have to press and hold the exposure compensation button to change the aperture. Settings can be made in one-third or half-stop increments (selectable in the custom menu). Sadly the top-plate LCD lacks a backlight, making it hard to see in low light. Conversely, the viewfinder display is quite difficult to view in bright light.

There's no traditional Depth of Field preview button on the K100D Super, and this would be a major black mark were it not for the fact that it has something arguably better. The preview feature (shown as an aperture ring icon on the collar around the shutter release) takes a picture and displays it on the LCD screen but doesn't save it. This enables you to check the depth of field on screen before taking a picture to see how your shot will look. While a bit slower in operation it's arguably more user-friendly than a traditional DoF button, where you have to scrutinise a darkened viewfinder to see if your relevant parts are in focus, and quicker than taking an actual picture and then deleting it.

## PERFORMANCE

Pentax has created a confident performer in the K100D. Start-up is brisk if you switch off the dust buster, and focusing is sure-footed if a little noisy with the 18-55mm kit lens (Pentax's new SDM lenses are quieter). Exposures are mostly accurate even when shooting non-average scenes, such as a large expanse of white wall, though it occasionally produces inexplicably duff exposures. Auto White Balance is accurate in daylight but slightly less so in artificial or mixed lighting, where my results were not always consistent, and it was necessary to set it manually more often than I'd have liked.

> The anti-shake performs with distinction

There are no such issues with the anti-shake system, however, which performs with distinction, giving a good three stops of extra usable shutter speeds compared with when it's switched off.

# WHAT'S THE ALTERNATIVE?

**There are plenty of entry-level models on the market... so what else should you consider?**

## Nikon D40 £350

Also 6MP, the D40 is smaller, with a better user interface for novices (with its useful explanations of modes and functions. Its superior burst performance makes it better for action photography too, but it doesn't offer Image Stabilisation or dust control and only takes AF-S lenses, of which there are relatively few.

## Also...

There are several discontinued DSLRs that you may be able to pick up for less than £350, notably the Canon EOS 350D, various Olympus models, along with this camera's predecessor, the K100D (which is almost the same but won't work with the new SDM lenses) and its Samsung clones.

If you're prepared to spend £60 to £100 more, your options expand to include the well-specified Sony a100, Nikon D40X, Canon EOS 400D and Olympus E-410, all of which offer 10 megapixels.

# TAILOR MADE

**There are some tasty ways to accessorise the K100D Super:**

## TELEPHOTO LENSES

The new Pentax DA 50-135mm f/2.8 SDM lens looks to be a corker, with weather-resistant construction and supersonic AF motor. Its f/2.8 maximum aperture makes it great for portraits. If you can't stretch to £600, this Pentax Takumar 135mm f/2.5 sold for £27 on eBay at the time of writing. A Pentax 50mm f/1.7 also went for £32.

## WIDEANGLES

You can have a lot of fun with the Pentax DA Fish-Eye 10-17mm f/3.5-4.5 for under £350, and it's surprisingly compact too. Or you could try a Vivitar 24mm f/2.8 macro wideangle – one just sold on eBay for £22.

## FLASH

At a shade over £300 the AF 540 FGZ is Pentax's top-of-the-range flashgun, with a GN of 54 (ISO 100/m) and advanced features such as wireless TTL flash.

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www.whatdigitalcamera.com

**Above:** The menu isn't the most elegant, but for the most part it's functional and effective

**Above:** By the on/off switch is the preview switch to check depth of field

Another area in which the performance excels is the battery life. The K100D Super uses 4x AAs, or 2x CR-V3 Lithium cells, rather than a dedicated Li-Ion cell. While this might put some people off, to others (such as travel photographers) it's a benefit – you can get AA batteries anywhere. What's more, after about 500 shots using CR-V3s my battery life icon still shows as 'full'.

## VALUE

Coming in at about £100 less than entry-level offerings from Canon, Olympus and Sony the K100D Super makes a good case for consumers canny enough not to worry that it only has six megapixels. Only the Nikon D40 can match it for price among current models. The K100D Super offers more features, pound for pound, but where it really scores is that, for photographers on a budget, there's the knowledge that thanks to its backward compatibility with millions of old K mount lenses (mostly manual focus, admittedly, but some AF ones too), many of which can be bought for peanuts on the second-hand market, you can build up a substantial system more cheaply with this camera than with any other DSLR brand.

This makes it an ideal choice for students and low-income hobbyists. Of course for just £100 more you can buy a much more advanced camera (see 'What's the Alternative' box) but whether it's worth spending the extra money is a matter of personal choice. That £100 could also buy you two or three extra lenses for the K100D Super on eBay.

## SPECS & SCORES

| | |
|---|---|
| MANUFACTURER: | Pentax |
| MODEL: | K100D Super |
| PRICE: | £399 |
| SENSOR: | 23.5 x 15.7mm CCD with 6.1 million effective pixels |
| MAX IMAGE SIZE | 3008 x 2000 pixels |
| MAX PRINT SIZE | 10x 6.6in @ 300ppi |
| MAGNIFICATION | 1.5x |
| LENS MOUNT | Pentax KAF |
| REC FORMAT | Raw or JPEG |
| SHUTTER SPEEDS | 1/4000 - 30 sec. and bulb |
| ISO | 200-3200 |
| EXP MODES | P, A, S, M, Auto + 13 scene modes |
| FLASH | Built-in, GN15.6m @ ISO200 |
| FLASH SYNC | 1/180sec |
| SYNC SOCKET | No |
| DRIVE MODES | Single, Continuous (max 2.8 fps) |
| METER | 16-segment multi-zone, Centre-weighted, and Spot metering |
| WHITE BALANCE | 9 presets plus manual |
| FOCUS | 11 AF points |
| VIEWFINDER | 96% coverage |
| MONITOR | 2.5in LCD (approx 210,000 pixels) |
| CONNECTION | USB 2.0 |
| FILE | EXIF 2.21, DPOF, PIM III |
| VIDEO OUTPUT | Still only |
| POWER | 4x AA (lithium, alkaline, and rechargeable Ni-MH) or 2x CR-V3 lithium |
| STORAGE | SecureDigital (SD) |
| DIMENSIONS | 92.5 x 129.5 x 70mm |
| WEIGHT | 570g (w/o battery and memory card) |

| | |
|---|---|
| FEATURES | 16 |
| DESIGN | 17 |
| PERFORMANCE | 17 |
| IMAGE QUALITY | 18 |
| VALUE | 18 |

✔ **WHAT WE LIKE**
Handling, Image Quality, Low noise, Built-in IS, Price

✘ **WHAT WE DON'T LIKE**
Burst shooting performance, Too menu dependent, Menu interface, No Raw+JPEG option

What Digital Camera RECOMMENDED

**TOTAL 86%**

## OUR VERDICT

*This clearly feels like a stop-gap camera to wring a few extra months of life out of the K100D until a proper replacement comes along, but it's no less worthy for that. It's nicely designed, performs well and delivers great results.*

*There are some negatives of course – the lack of simultaneous Raw+JPEG recording, poor burst performance (making it a bad choice for sports and action), the clumsy menu and the need to use it too often to access key features – but overall this is a good camera at a fair price.*

*Its use of the K-mount lens system, and the millions of old lenses that fit it, make it arguably the best option for photographers looking to build a quality system on a tight budget.*

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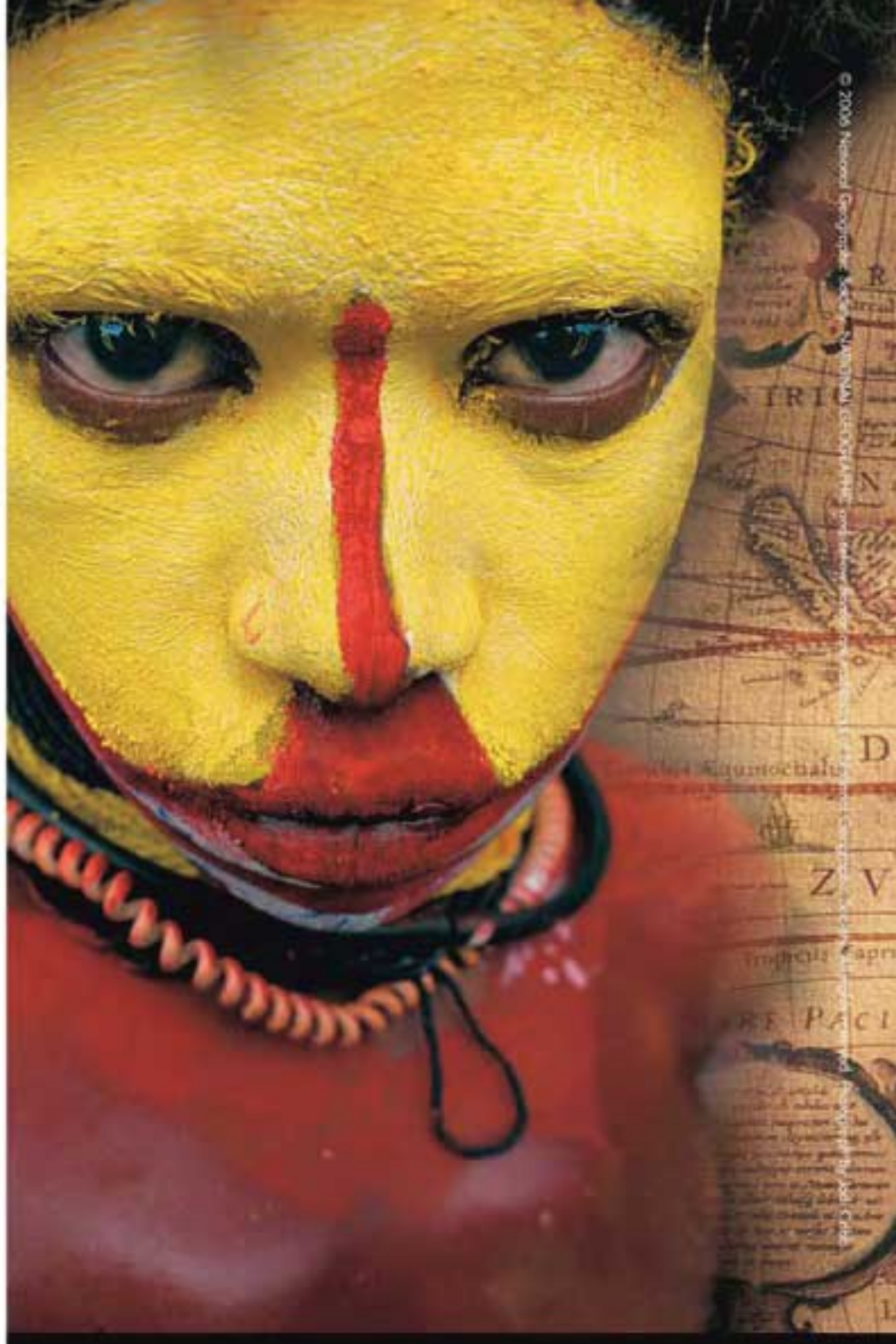

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GROUP TEST

Six telephoto zooms tested in depth

# Tele-Zooms for **under £250**

What Digital Camera COVER FEATURE

## Are these budget lenses cheap and nasty or cheap and cheerful? We find out...

When we discuss digital cameras and lenses, we usually mention the magnification factor of the focal length. This is due to the smaller size of the sensor, compared to the 35mm format, which in effect just uses the central area of the image, giving a magnified effect to that of a 35mm frame. As film has been around for a long time, and many photographers are used to the view that certain focal lengths will have on a 35mm frame, we quote 35mm equivalent focal lengths.

In actual fact, the focal length of the lens doesn't change – it's just the angle of view – but manufacturers have been keen to adjust focal lengths of lenses so that similar angle of views of older popular lenses can be achieved with digital SLRs.

To this end, a new category of zoom lenses has emerged that effectively replaces the old 70-300mm standard: the 55-200mm lens. Using a magnification factor of 1.5x (the most common for DSLRs, except for Canon's 1.6x), these zooms provide a 35mm equivalent of 82.5-300mm, but thanks to the digital advantage of lengthening the focal length, this equivalent angle of view can now be achieved using smaller and more lightweight optics. Additionally, this focal range is an ideal supplement to a standard 18-55mm kit lens that comes with most DSLRs.

For this test we selected six lenses from the major manufacturers, most of which are priced below £200 and digitally optimised for DSLRs. ➜

£189

## CANON
# EF 55-200mm
## f/4.5-5.6 II USM

**Price** £189
**Web** www.canon.co.uk

Canon's contribution has an Ultrasonic Motor (USM) for fast and quiet autofocus and provides an imaging circle suitable for full frame and APS-C sensors, so it will work on any Canon EOS camera. If using a model with an APS-C sensor such as the EOS 400D, the lens offers the focal equivalent of 88-320mm.

### PERFORMANCE

The lens is constructed of 13 elements in 13 groups and incorporates optimised lens coatings to reduce flare and ghosting. The all-plastic two-piece barrel, including a plastic lens mount, is lightweight but the zoom ring is quite loose. The USM-driven AF system, however, is quick and reasonably quiet, if a little juddery. What it's lacking though is a gripped manual focus ring – you need to rotate the inner barrel, which is awkward, especially at 55mm. The lens displays reasonable sharpness which, if not the best, is certainly consistent. The charts show all of the apertures up until f/11 maintain similar degrees of sharpness, with a rapid drop in sharpness at f/16 and f/22.

Chromatic aberration is among the worst in the group, with good central control but a consistently high pixel rise at the corners. **WDC**

£179

## NIKON
# 55-200mm
## f/4-5.6G ED AF-S DX

**Price** £179
**Web** www.nikon.co.uk

This Nikon non-VR optic incorporates a pair of Extra Low Dispersion (ED) elements within its optical array of 12 elements in 9 groups.

### PERFORMANCE

The DX moniker denotes this model to be a digitally dedicated lens to match Nikon's DX (APS-C) format sensor. The lens features Nikon's Silent Wave Motor (SWM) which appears faster, quieter and less juddery than Canon's USM version.

The build quality is a typical example of Nikon lens design; it's small and feels rugged, with a satisfying weight though it lacks a metal lens mount, utilising plastic instead.

The barrel consists of three inner barrels and is surrounded by a comfortable rubber zoom grip, also joined by a grooved manual focus ring.

Overall sharpness is very good. The Nikon beats the other lenses in the group, especially at the wider apertures with peak performance occurring at f/5.6-8. Similarly, chromatic aberration is, on average, the best controlled of the group Wider apertures show the best control from centre to edge at 55mm, with the smaller apertures controlling it very well at 200mm. **WDC**

£249

## NIKON
# 55-200mm
## f/4-5.6 AF-S VR DX

**Price** £249
**Web** www.nikon.co.uk

This Nikon lens features 15 elements in 11 groups, including one ED element. The main difference from the previous lens lies in the way the VR works, requiring a compensatory lens group to be shifted by the VR motors.

### PERFORMANCE

In other respects it's a similar lens to the non-VR model, with a SWM and plastic lens mount to keep the cost down. The barrel array is different, with just one internal barrel, and the additional optics and VR have added 80g and several millimetres to the weight and size, respectively.

Like its stable-mate, the SWM-driven autofocus is quiet and smooth, and the zoom action is relatively fluid.

The alternative optical array has produced different results to the non-VR version, with lower overall resolution, though the flatter line of the graph indicates a more consistent performance throughout the range, especially at the 55mm end.

On the downside, the chromatic aberration results show a higher pixel rise, especially at 200mm. The major advantage to this lens is its VR function, which to some people may be worth the extra £70. **WDC**

PENTAX

# DA 50-200mm

## 4-5.6 ED

**Price** £179
**Web** www.pentax.co.uk

With Pentax now incorporating shift CCDs into its cameras, there's no need to add stabilisation to their lenses so the 50-200mm uses a standard Pentax KAF mount. Unlike the newer DA* lenses, the lens lacks the SDM module that allows quieter and faster AF control.

**PERFORMANCE**

This point about the lack of SDM, in particular marks the lens out from both the Canon and the Nikon models. While they are smooth and silent, the Pentax is whirry and slow. On the other hand, unlike the Canon optic, at least the Pentax one does have a decent manual focus grip!

In addition, the lens features a Quick-Shift Focus System, whereby you can use the manual focus ring even in autofocus mode.

A thoughtful touch is a focus distance scale near the focus ring, so you can set the hyperfocal or pre-focus distance if need be.

In terms of sharpness I'd class this lens as acceptable, with a solid performance throughout the aperture range but failing to set the world alight with its sharpness.

Chromatic aberration control is also mostly average, though central control at 50mm is well maintained. WDC

SIGMA

# 55-200mm

## f/4-5.6 DC

**Price** £109 (Nikon fit £159)
**Web** www.sigma-imaging-uk.com

For those on a budget, the Sigma is well worth a look, with an average street price of £109, though the Nikon fit has a Hypersonic Motor (HSM) adding another £50 or so.

This lightweight lens consists of 12 elements in 9 groups, and is designed to provide optimum quality with APS-C sized sensors, hence the DC moniker.

**PERFORMANCE**

The short grip of the zoom ring proves no problem to handle, though the zoom action is among the stiffest of those tested. Conversely, the manual focus ring is deeper and looser than the zoom ring, Sigma deliberately making a point of the manual focus on the lens, which also has a distance scale.

We tested the Canon fit, which lacks the HSM drive but it's still no slouch, and while it's more audible than the Nikon and Canon lenses, it's by no means the loudest.

The lens seems to perform marginally better at the telephoto end, though both focal lengths reach their very similar peak at f/11 and f/16. At the wider end of the aperture scale, the lens is poor to average but does redeem itself as the aperture is closed. WDC

TAMRON

# AF55-200mm

## F/4-5.6 Di-II LD Macro

**Price** £149
**Web** www.intro2020.co.uk

Tamron's entry is designed specifically for smaller digital sensors. Made from 13 elements in 9 groups, the optical train features one Low Dispersion element (LD) and also features macro capability throughout the zoom range at a 1:3.5 ratio.

**PERFORMANCE**

The two-piece plastic barrels and lens mount keep the weight and costs down, while the zoom grip is deep and secure, though the front manual focus ring is small and quite recessed.

Despite the lack of an advanced AF drive motor, autofocusing is reasonably quick and fairly quiet. The action of the motor is smooth and painless, matched by the nicely balanced and smooth zoom ring's twist.

At both ends of the telephoto range the lens performs best at wide apertures, quickly peaking at f/5.6 at 55mm and f/8 at 200mm, with a rapid fall-off in resolution after the mid apertures. At 55mm, the highest resolution is impressive from such a budget lens.

Chromatic aberration control is good at the wider apertures at 55mm, and central area fringing is nicely controlled throughout the focal length. WDC

# Our Verdict

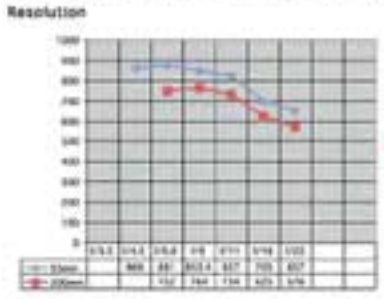
## Lens quality, specifications, our likes and dislikes, scores and more – you'll find it all here

All these lenses are reasonably priced, but lack the fast maximum aperture and expensive glass of more professional lenses. Similarly, the number of plastic lens mounts in the group indicate they're really budget or starter lenses, so we cannot expect the highest optical performance.

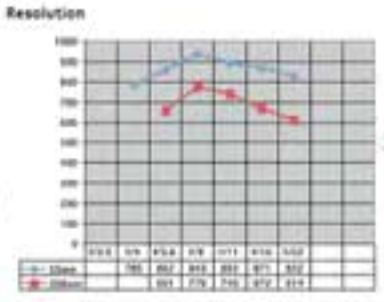
Of them all, the Canon and Nikon lenses shine out in terms of resolution and consistency, but the Canon lens is let down by fair to middling chromatic abberation control. The Pentax showed poorly, especially with the noise of operation, however the company is currently revamping its range, and the next generation of DA* lenses should hopefully correct this. Of the two independents, Sigma wins on price, but Tamron has the edge on overall image quality.

This leaves us with the two Nikon lenses. The stabilised version has its merits, albeit with a higher price, but the sharper, more consistent lens is the non-VR version. Combined with a good price and SWM drive, this lens is the best of an average bunch.

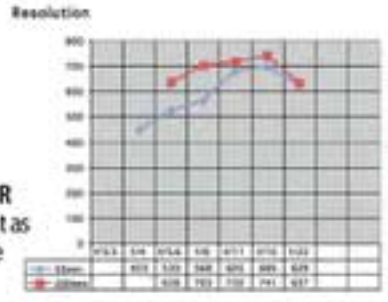
## Lens Resolution Graphs



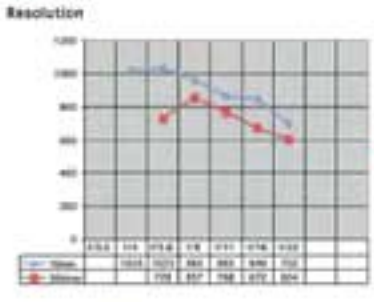

**Canon EF 55-200mm**
A good consistent performer, but is let down by fringing



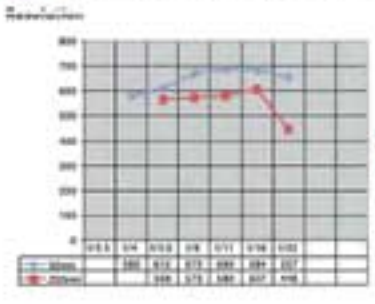

**Nikon 55-200mm VR**
Good resolution but not as sharp as its stable-mate



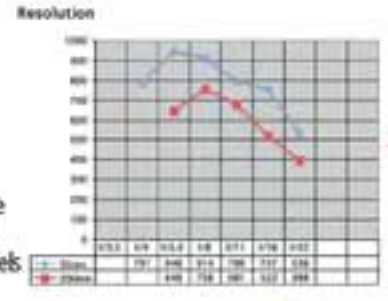

**Sigma 55-200mm**
Performs better at the telephoto end than at 55mm




**Nikon 55-200mm**
With the highest resolution recorded the Nikon is a winner



**Pentax 50-200mm**
A consistent performance though far from perfect compared to newer models




**Tamron 55-200mm**
Hits its peak early and loses sharpness as the aperture is stopped down

### Canon EF 55-200mm f/4.5-5.6 II USM

| | |
|---|---|
| FOCAL LENGTH | 55-200mm |
| MAX APERTURE | f/4-5.6 |
| MIN APERTURE | f/22-32 |
| HORIZONTAL VIEW | 36-10 |
| VERTICAL VIEW | 25-7 |
| DIAGONAL VIEW | 43-12 |
| LENS MOUNT | Canon EF |
| IMAGE SIZE | 35mm |
| OPT CONSTRUCTION | 13/13 |
| OPT TECHNOLOGY | N/A |
| FOCUS | AF/MF, USM |
| MIN FOCUS | 120cm |
| FILTER | 52mm |
| LENS HOOD | ET-54 |
| DIMENSIONS | 70.4 x 97.3mm |
| WEIGHT | 310g |
| PRICE (RRP) | £189 |

| | |
|---|---|
| FEATURES | 15 |
| DESIGN | 15 |
| PERFORMANCE | 16 |
| IMAGE QUALITY | 17 |
| VALUE | 16 |

✔ **WHAT WE LIKE** Quiet, fast AF

✘ **WHAT WE DON'T LIKE** No focus ring, CA

TOTAL **79%**

### Nikon 55-200mm f/4-5.6G ED AF-S DX

| | |
|---|---|
| FOCAL LENGTH | 55-200mm |
| MAX APERTURE | f/4-5.6 |
| MIN APERTURE | f/22-32 |
| HORIZONTAL VIEW | 17-5 |
| VERTICAL VIEW | 31-9 |
| DIAGONAL VIEW | 35-10 |
| LENS MOUNT | Nikon AF |
| IMAGE SIZE | APS-C |
| OPT CONSTRUCTION | 13/9 |
| OPT TECHNOLOGY | ED |
| FOCUS | AF/MF, SWM |
| MIN FOCUS | 95cm |
| FILTER | 52mm |
| LENS HOOD | HB-34 inc |
| DIMENSIONS | 68 x 79mm |
| WEIGHT | 255g |
| PRICE (RRP) | £179 |

| | |
|---|---|
| FEATURES | 16 |
| DESIGN | 17 |
| PERFORMANCE | 17 |
| IMAGE QUALITY | 18 |
| VALUE | 17 |

✔ **WHAT WE LIKE** Quick AF, resolution

✘ **WHAT WE DON'T LIKE** Not much

TOTAL **85%**

### Nikon 55-200mm f/4-5.6 AF-S VR DX

| | |
|---|---|
| FOCAL LENGTH | 55-200mm |
| MAX APERTURE | f/4-5.6 |
| MIN APERTURE | f/22-32 |
| HORIZONTAL VIEW | 17-5 |
| VERTICAL VIEW | 31-9 |
| DIAGONAL VIEW | 35-10 |
| LENS MOUNT | Nikon AF |
| IMAGE SIZE | APS-C |
| OPT CONSTRUCTION | 15/11 |
| OPT TECHNOLOGY | ED, Asph |
| FOCUS | AF/MF, SWM, VR |
| MIN FOCUS | 110cm |
| FILTER | 52mm |
| LENS HOOD | HB-37 inc |
| DIMENSIONS | 73 x 99.5mm |
| WEIGHT | 335g |
| PRICE (RRP) | £249 |

| | |
|---|---|
| FEATURES | 17 |
| DESIGN | 16 |
| PERFORMANCE | 17 |
| IMAGE QUALITY | 17 |
| VALUE | 17 |

✔ **WHAT WE LIKE** Vibration Reduction, handling

✘ **WHAT WE DON'T LIKE** Price, optically not as good as non-VR version

TOTAL **84%**

### Pentax DA 50-200mm 4-5.6 ED

| | |
|---|---|
| FOCAL LENGTH | 50-200mm |
| MAX APERTURE | f/4-5.6 |
| MIN APERTURE | f/22-32 |
| HORIZONTAL VIEW | 18-5 |
| VERTICAL VIEW | 33-9 |
| DIAGONAL VIEW | 38-10 |
| LENS MOUNT | Pentax K-AF |
| IMAGE SIZE | APS-C |
| OPT CONSTRUCTION | 11/10 |
| OPT TECHNOLOGY | ED, Asph |
| FOCUS | AF/MF |
| MIN FOCUS | 110cm |
| FILTER | 52mm |
| LENS HOOD | Included |
| DIMENSIONS | 66.5 x 78.5 |
| WEIGHT | 260g |
| PRICE (RRP) | £179 |

| | |
|---|---|
| FEATURES | 15 |
| DESIGN | 15 |
| PERFORMANCE | 16 |
| IMAGE QUALITY | 16 |
| VALUE | 15 |

✔ **WHAT WE LIKE** Quick focusing

✘ **WHAT WE DON'T LIKE** Slow, noisy

TOTAL **77%**

### Sigma 55-200mm f/4-5.6 DC

| | |
|---|---|
| FOCAL LENGTH | 55-200mm |
| MAX APERTURE | f/4-5.6 |
| MIN APERTURE | f/22-32 |
| HORIZONTAL VIEW | 17-5 |
| VERTICAL VIEW | 31-9 |
| DIAGONAL VIEW | 35-10 |
| LENS MOUNT | Ca, Ni, So, Sig, Pen, 4/3 |
| IMAGE SIZE | APS-C |
| OPT CONSTRUCTION | 12/9 |
| OPT TECHNOLOGY | N/A |
| FOCUS | AF/MF HSM (Nikon fit) |
| MIN FOCUS | 110cm |
| FILTER | 55mm |
| LENS HOOD | Included |
| DIMENSIONS | 71.5 x 87.1mm |
| WEIGHT | 310g |
| PRICE (RRP) | £109 (£159 Nikon fit) |

| | |
|---|---|
| FEATURES | 16 |
| DESIGN | 16 |
| PERFORMANCE | 16 |
| IMAGE QUALITY | 16 |
| VALUE | 18 |

✔ **WHAT WE LIKE** Price, focus ring

✘ **WHAT WE DON'T LIKE** Stiff zoom, wide aperture performance

TOTAL **82%**

### Tamron AF 55-200mm F/4-5.6 Di-II LD Macro

| | |
|---|---|
| FOCAL LENGTH | 55-200mm |
| MAX APERTURE | f/4-5.6 |
| MIN APERTURE | f/22-32 |
| HORIZONTAL VIEW | 17-5 |
| VERTICAL VIEW | 31-9 |
| DIAGONAL VIEW | 35-10 |
| LENS MOUNT | Ca, Ni, So |
| IMAGE SIZE | APS-C |
| OPT CONSTRUCTION | 13/9 |
| OPT TECHNOLOGY | LD |
| FOCUS | AF/MF |
| MIN FOCUS | 95cm |
| FILTER | 52mm |
| LENS HOOD | Included |
| DIMENSIONS | 71.6 x 83mm |
| WEIGHT | 300g |
| PRICE (RRP) | £149 |

| | |
|---|---|
| FEATURES | 17 |
| DESIGN | 16 |
| PERFORMANCE | 16 |
| IMAGE QUALITY | 16 |
| VALUE | 17 |

✔ **WHAT WE LIKE** Macro throughout, image quality

✘ **WHAT WE DON'T LIKE** No AF motor

TOTAL **82%**

**Next Month**
Complete Guide to Lenses
**Don't Miss it**
On Sale 2nd Nov

# NEW! From What Digital Camera
## The Definitive Buyer's Guide for 2007

# ON SALE 25TH OCT

**ROUND UP**

Flatbeds with film capabilities from £70

TRIED & TESTED

# Scanners

What Digital Camera COVER FEATURE

Need a quality portable scanner rather than a bulky all-in-one? **WDC** rounds up the latest flatbeds with film scanning options

## CANON CanoScan 8600F

The CanoScan 8600F is a fully featured conventional lamp and lens scanner. It's interesting to compare it with the CIS Canon LiDE 600F (see right). They are similar in spec, but the LiDE 600F is cheaper and more stylish. The 8600F also loses out in not being portable and you occasionally have to wait for the lamp to warm up, which isn't the case with the solid state CIS LiDE 600F. They're both quiet with similar scan speeds and scan qualities, but the 8600F scores is in its ability to scan mounted slides and its more robust build. Like the LiDE 600F, be wary of extreme scan settings to avoid a watercolour look. The 8600F's slide scan capability may be the clincher for some, but the LiDE is stiff competition.

**Canon 8600F Price: £140**
**Web: www.canon.co.uk**

GOOD ✔ Good quality scans, Includes film scans, Easy to use

BAD ✘ Some waiting for the lamp to warm up

87% What Digital Camera RECOMMENDED

## CANON LiDE 600F

The Canon LiDE 600F is amazingly low profile thanks to its CIS (Contact Image Sensor) mechanism, and sports a detachable film scan module. It's portable and requires no mains power supply as it obtains all its power via its USB port. It has a raft of one-touch external controls and is quiet in operation. Reflective scan quality is good, if not quite top notch, and scan speed is the same. There is no waiting for a lamp to warm up too. The film scanner unit is very good, even featuring hardware FARE Level 3 dust and scratch removal, though the film unit feels rather delicate in use and excessive use of dust and scratch removal can result in a painted-like quality. Overall, this is a superb all-rounder at a give-away price.

**Canon LiDE 600F Price: £95**
**Web: www.canon.co.uk**

GOOD ✔ Design, Ease of use, USB-powered, Film scans

BAD ✘ Film scan unit needs careful handling

90% What Digital Camera GOLD AWARD

## EPSON Perfection V350

The Epson V350 has refreshingly different clothing to the lamp and lens scanner internals. Instead of the lid opening in the usual way, hinged at one of the shorter ends, it is hinged along the long side. And the lid incorporates a motorised film strip feeder and transparency illuminator. Just press on the damped door on the lid, it springs gently open, you slide your filmstrip in and it is fed through. It's just like using a dedicated film scanner. And it's fast, scanning 35mm negatives three times faster than the two Canons on test here. Unlike the Canons, though, there is no hardware-assisted dust and scratch removal. Results are more grainy and film-like, and don't look as 'painted' as the Canon scans. Overall the V350 results are pretty good.

**Epson V350 Price: £100**
**Web: www.epson.co.uk**

GOOD ✔ Fast film scans, motorised feeder, easy to use

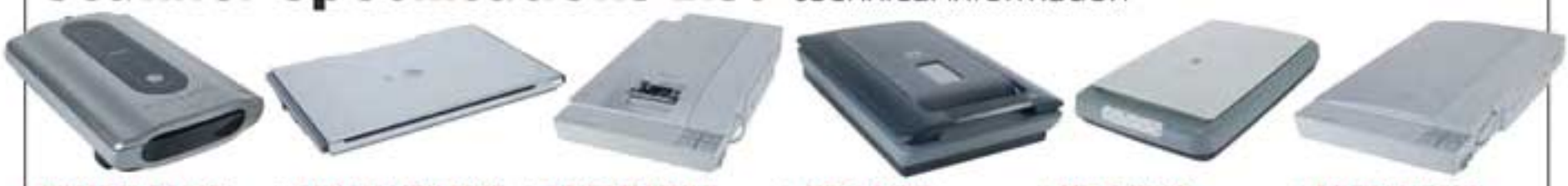
BAD ✘ No hardware dust and scratch removal

91% What Digital Camera GOLD AWARD

TEST BY IAN BURLEY

# Scanner Specifications List

A quick breakdown of the essential technical information



### CANON 8600F
**Street Price:** £140
**Scanner type:** Cold Cathode lamp/CCD+optical lens
**Max resolution:** 4800x9600ppi
**Film scanning:** 12x 35mm film strip frames, or four mounted slides, or 120 format film frames
**Other:** SilverFast SE, Photoshop Elements, Omnipage SE, multi-photo mode, dust/scratch removal
**Size:** 283 x 467 x 120mm / 4.3kg

### CANON LIDE 600F
**Street Price:** £95
**Scanner type:** Contact Image Sensor (CIS)
**Max resolution:** 4800x9600ppi
**Film scanning:** Up to six frame film strips (not slides)
**Other:** Multi-photo mode, dust and scratch removal, USB powered, ArcSoft PhotoStudio, OmniPage SE and Presto! PageManager software
**Size:** 286 x 409 x 43mm / 2.6kg

### EPSON V350
**Street Price:** £100
**Scanner type:** Cold Cathode lamp/CCD+optical lens
**Max resolution:** 4800x9600ppi
**Film scanning:** Up to six frames per film strip or two mounted slides
**Other:** Epson Easy Photofix software for dust removal and colour correction, portrait or landscape opening
**Size:** 280 x 430 x 73mm / 2.9kg

### HP G4050
**Street Price:** £199
**Scanner type:** Cold Cathode lamp/CCD+optical lens
**Max resolution:** 4800x9600ppi
**Film scanning:** 16x 35mm slides/ 30x 35mm neg frames/two medium format frames/one 5x4in film frame
**Other:** Integrated OCR, HP Photosmart Share, dust/scratch removal, HP Adaptive Lighting, HP Image Editor
**Size:** 303 x 508 x 108mm / 5.3 kg

### HP G3010
**Street Price:** £75
**Scanner type:** Cold Cathode lamp/CCD+optical lens
**Max resolution:** 4800x9600ppi
**Film scanning:** Two 35mm slides or two 35mm neg frames
**Other:** Integrated OCR, dust and scratch removal, HP Photosmart Share, HP Image Editor, HP Redeye Removal, HP Adaptive Lighting
**Size:** 298 x 472 x 90mm / 3kg

### EPSON V100
**Street Price:** £70
**Scanner type:** Cold Cathode lamp/CCD+optical lens
**Max resolution:** 3200x9600ppi
**Film scanning:** 35mm strip film six frames, 35mm slides four frames
**Other:** Epson Easy Photofix software for dust removal and colour correction, portrait or landscape opening
**Size:** 280 x 430 x 57mm / 2.6kg

HP

## Scanjet G4050

If you like your scanner to dominate your desk, the G4050 could be for you, being easily larger than the already-big HP G3010 tested this month. Inside the big box is a unique scanner CCD that is sensitive to six colours instead of the usual three (red, green and blue). This mode is switched off by default and the reason is a major increase in scanning time once it's turned on. Scan quality is already quite good in standard mode and we couldn't see a major pay back for the long waits in six-colour mode. Film scanning, like the G3010, takes ages too and for a scanner of this price I'd expect classier film frame previewing and selection facilities. The G4050, ultimately, promises much but doesn't deliver a great deal extra.

**HP G4050 Price: £199**
**Web: www.hp.com/uk**

GOOD ✔ Build quality, Fundamental scan quality is good

BAD ✘ Speed, Poor control software, Large design

**85%** What Digital Camera RECOMMENDED

HP

## Scanjet G3010

The HP G3010 is utterly conventional – indeed, it resembles several HP scanners I have tested in the past few years. And it doesn't offer any startling innovations. It's one of the bigger units available, but it has pleasant styling and is well constructed. In use, the G3010 isn't particularly quiet but it's not too noisy. Speed is on a par with the other units tested here in terms of reflective scans, but a film scan at 1600ppi takes nearly ten minutes. And the wait wasn't particularly worth it, with soft results, though respectable colour. As usual with HP scanners I found the HP control software too unconventional for comfort and as with the G4050 also tested, I couldn't get TWAIN working under Windows Vista.

**HP G3010 Price: £75**
**Web: www.hp.com/uk**

GOOD ✔ Reasonable reflective scans, Well constructed

BAD ✘ Extremely slow film scans, Awkward control software

**80%** What Digital Camera

EPSON

## Perfection V100

The cheapest scanner here, the Epson V100 is much the same as the V350 minus the motorised film strip feeder for film scanning. This makes handling film strips a bit trickier when loading them into the film holders. Without a motorised film holder, the lid is lighter and lower in profile. However, scan quality is much the same. As with the V350, everything is logical to operate, and speed is impressive for film scans. If you're primarily scanning film strips, the V350 makes life a lot easier, but if you want to scan four mounted slides at a time instead of two, the V100 is better value. Though not super sharp, the film scans have a good natural film-like look. The lamp warm-up waits are longer than average, though.

**Epson V100 Price: £70**
**Web: www.epson.co.uk**

GOOD ✔ Film scan speed, Affordable

BAD ✘ Comparatively fiddly film loading

**88%** What Digital Camera RECOMMENDED

For all the latest in scanners turn to the **Buyer's Guide p153**

**ROUND UP**
Compact photo printers on test

# Compact Printers

Pint-sized photo printers are getting very sophisticated. We look at four cutting-edge models that each have their own special features to woo your wallet

What Digital Camera COVER FEATURE

## HP
## Photosmart A717

The HP A717 is the latest in a long line of mini printers from HP and is the only inkjet in this month's round up. Versatility is a strong point, with support for all the main digital camera memory card types, as well as PictBridge and PC-tethered printing. A Bluetooth wireless adaptor is an option, while a remote controller is standard. Image viewing and menu display are catered for by a good-quality 2.5in LCD screen.

Unusually, you also get a remote control and 4GB of internal memory for storing images. In use the A717 is quiet and reasonably quick, though it was the slowest in this group despite a print time of 104 seconds. Multiple prints of the same image speed things up, though. Print quality is a mixed bag; we tried both HP's new Advanced instant dry glossy paper and the familiar Premium Plus papers.

The pictures are on the light side with the Advanced paper and areas that should be neutral grey are a touch greenish. The Premium Plus paper gives better results, but this takes time to dry and both types produce grainy results. HP also supplies compatible panoramic photo paper media.

**HP Photosmart A717 Price: £100**
**Web: www.hp.com/uk**

GOOD ✔ Compact, Quiet, Versatile

BAD ✘ Print quality

**83%** What Digital Camera

## KODAK
## EasyShare G610

If you don't have a compatible Kodak EasyShare camera, then you might as well skip to the next printer because the Kodak EasyShare G610 is primarily designed for use with Kodak cameras. However, there is a limited selection of third-party cameras that will work with the G610 via the ImageLink standard. This also means the unit has no built-in LCD screen, as you use the one on the back of the camera instead.

Once docked, the camera is under the control of the Printer Dock. The G610 has very few features compared to previous models; there are no memory card slots, no support for PictBridge printing over a USB cable from a camera and no iRDA wireless or Bluetooth or WiFi options either. The battery of an attached camera does get recharged, though. The G610 does use Kodak's latest borderless dye-sub print system, though we found that the prints tended not to lie flat. Colour quality is OK, though prints aren't especially sharp. Printing time is similar to the others in this month's roundup.

**Kodak Easyshare E610 Price: £129**
**Web: www.kodak.co.uk**

GOOD ✔ Recharges your camera

BAD ✘ Expensive, Limited compatibility

**81%** What Digital Camera

TEST BY IAN BURLEY

# Printer Specifications List

A quick breakdown of the essential technical information

**HP A717**
**Street Price:** £100
**Cost per 6x4 print:** 20p
**Printer type:** Inkjet, 3 colours, single cartridge
**Memory card slots:** SD/MMC, CF, MS
**Wireless connection:** Optional Bluetooth
**PictBridge support:** Yes
**Print from PC:** Yes
**LCD display:** 2.5 inch
**Printing time (6x4 media):** 104 seconds
**Battery operation:** Optional Li-ion rechargeable
**Weight:** 1.57kg
**Dimensions:** 252 x 231 x 174mm

**KODAK G610**
**Street Price:** £129
**Cost per 6x4 print:** 30p
**Printer type:** Dye sublimation
**Memory card slots:** No
**Wireless connection:** No
**PictBridge support:** No
**Print from PC:** Yes
**LCD display:** No (uses docked camera display)
**Printing time (6x4 media):** 90 seconds
**Battery operation:** No
**Weight:** 1.9kg
**Dimensions:** 198 x 103 x 331mm

**PANASONIC KX-PX20**
**Street Price:** £160
**Cost per 6x4 print:** 35p
**Printer type:** Dye sublimation
**Memory card slots:** SD/MMC
**Wireless connection:** No
**PictBridge support:** Yes
**Print from PC:** Yes
**LCD display:** 3.6 inch
**Printing time (6x4 media):** 90 seconds
**Battery operation:** No
**Weight:** 1.05kg
**Dimensions:** 69 x 173 x 350mm

**CANON SELPHY ES1**
**Street Price:** £100
**Cost per 6x4 print:** 24p
**Printer type:** Dye sublimation
**Memory card slots:** Compact Flash, SD/SDHC/MMC, Memory Stick, xD
**Wireless connection:** Optional WiFi and Bluetooth
**PictBridge support:** Yes
**Print from PC:** Yes
**LCD display:** 2.5 inch
**Printing time (6x4 media):** 74 seconds
**Battery operation:** Optional Lithium-ion rechargeable
**Weight:** 2.06kg
**Dimensions:** 199 x 177 x 113mm

## PANASONIC
# KX-PX20

It's the most conventional compact printer here, but Panasonic has kept certain priorities high on its agenda, like print quality for a start. As dye-sublimation printers go, the KX-PX20 is a very good example. Panasonic has avoided the pitfall of oversaturated prints and managed a print quality that is natural looking, particularly with neutral grey tones. Printing speed is on a par with the other models we compared it to.

A relatively large 3.6in LCD display makes viewing and selecting images less of a chore and the print system doesn't freeze the interface while a print is being produced. Styling wise, the KX-PX20 isn't going to make your heart miss a beat, but it is very functional, and even comes with a cordless remote controller for your convenience. One problem, though, is that the paper cartridge, when fitted, extends the overall length of the unit considerably, making it the longest printer in this group. Paper and ink packs aren't cheap or easy to find. If Panasonic could reduce the price of consumables and ensure good availability in retail channels, the KX-PX20 would be my recommendation of this group.

**Panasonic KX-PX20 Price: £160**
**Web: www.panasonic.co.uk**

GOOD ✔ Big LCD, Print quality

BAD ✘ Only a slot for SD/MMC cards, expensive

86% What Digital Camera RECOMMENDED

## CANON
# Selphy ESI

Talk about the cat among the pigeons; the Canon Selphy ES1 is a revolutionary design in mini photo printer terms. Although it uses a conventional dye-sub printing process, the packaging is very special. Gone is the need to load paper and ink separately. The paper is pre-loaded into the ink ribbon cartridge and the whole thing slots into the side of the printer in one action. As there is no extending paper cassette, the ES1 uses very little desk space.

You do, however, need to afford the unit some space at the front as when each sheet is drawn from the cartridge, it is turned around 90 degrees, sticking out of the front of the unit before being drawn back in for printing – it's rather amazing to watch the first few times! It's also fast, beating the others here with its 74-second print time. The finished print emerges at the top of the printer.

Print quality doesn't quite match the Panasonic's. Prints are too saturated and not as sharp, but with a competitive price and running cost, the ES1's great design and packaging could be tempting.

**Canon Selphy ESI Price: £100**
**Web: www.canon.co.uk**

GOOD ✔ Design, Print speed

BAD ✘ Oversaturated prints

86% What Digital Camera RECOMMENDED

For ALL the latest Printers turn to the Buyer's Guide p150

**THIS LENS FITS THESE CAMERA BRANDS:** Canon EOS 5D, Canon EOS 400D, Nikon D80, Nikon D40x

# Tamron 28-300

## If you need a lens with a really wide focal range, this one looks like it might fit the bill

**Price** £499 **Web** www.intro2020.co.uk
**Tested by** Jamie Harrison

Tamron's first lens with built in image stabilisation is this 28-300mm Di lens, suitable for both full frame and APS-C sensors. The lens incorporates a new mechanism, developed by Tamron, known as Vibration Compensation (VC) using, according to the press release, 'a triaxial configuration of three driving coils and slide balls around the compensator group of the lens's optical system. Since the compensator lenses are supported with rolling friction of the balls, the response performance is enhanced and the construction is simple, which results in the compactness of the lens.'

On top of that, the lens features a highly accurate gyro sensor for detecting camera shake and a 32-bit RISC CPU, to allow comfortable anti-vibration effects.

In use, the power of the VC is quite remarkable – a half press of the shutter kills most viewfinder-visible camera shake dead, an effect I've seen on other IS lenses, but not so satisfyingly obvious.

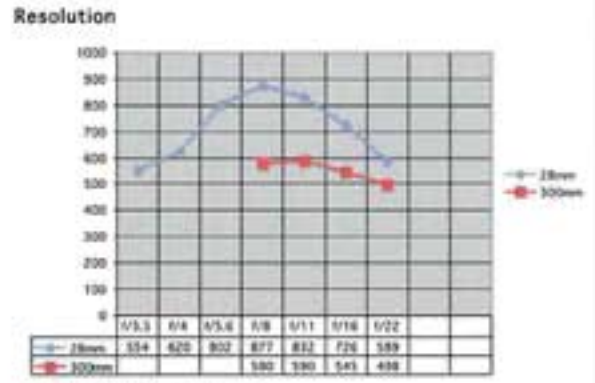
Any 28-300mm or similar lens is literally stretching the laws of optical physics and compensatory technology needs to be included to achieve the desired focal lengths, while maintaining a compact size. In Tamron's case the combination of low dispersion, high refraction, anomalous dispersion and Aspherical elements help achieve the objective, without sacrificing too much quality. All these are achieved using a mixture of glass moulded and hybrid elements. And of course, being designed for digital, a special blend of multiple lens coatings prevent ghosting and flare caused by internal reflections from the lens and sensor have been used.

### IMPRESSIVE CLOSE-UPS

The fact that 1:3 Macro focusing down to 49cm throughout the focal range is also available is impressive, though true Macro is 1:1, so perhaps close-up focusing would be a more accurate term.

The lens design is more rugged than a budget lens, with a decent weight and feel and comfortable rubber grips. The barrels are plastic though, so won't withstand the rigours required of a professional lens. A pair of slider switches are easily accessible to your left thumb, for quick changing of the AF/MF modes and to activate the VC function.

## LENS REOLUTION




**Resolution Chart**
The lens peaks at f/8 with a decent resolution, though a flatter, higher resolution chart is preferable. It's not a bad performance considering the optical acrobatics involved.

## SPECS & SCORES

MODEL Tamron AF28-300mm f/3.5-6.3 XR DI VC LD ASPHERICAL (IF) MACRO
FOCAL LENGTH 28-300mm
MAX APERTURE f/3.5-5.6
IMAGE SIZE 35mm
OPT CONSTRUCTION 18 elements/13 groups
LENS MOUNT Canon/Nikon
OPT TECHNOLOGY XR, LD, Aspherical, VC
FOCUS AF/MF
MIN FOCUS 49cm
FILTER 67mm
DIMENSIONS/WEIGHT 78x99mm/555g

| | |
|---|---|
| FEATURES | 17 |
| DESIGN | 17 |
| PERFORMANCE | 16 |
| IMAGE QUALITY | 18 |
| VALUE | 17 |

✔ **WHAT WE LIKE**
Size, VC control, Convenience

✘ **WHAT WE DON'T LIKE**
Average sharpness, Some fringing

What Digital Camera RECOMMENDED

**TOTAL 85%**

## OUR VERDICT

*Considering the stretch of the zoom, the Tamron 28-300mm puts in a satisfactory optical performance. It may not be as good as a shorter-ranged zoom, but compromises are always accepted for convenience. Where the lens scores is its use of the VC control, and Tamron's first foray into this expanding market can be safely said to be successful.*

## Image quality

www.whatdigitalcamera.com for image samples

In terms of sharpness the lens doesn't quite match up to the recent 18-250mm, but it's not too far off, especially at the wide end. The chart also shows a peak at f/8 at 28mm, which is also borne out in the field test. At 300mm the the chart is flatter, though f/8 remains a marginally better aperture to use for best results.
Chromatic aberration is pretty consistent throughout, with very good central control at 28mm, and a 1 to 2 pixel rise on average. This is not so good compared to many of the 55-200mm lenses also in this issue, but considering the focal stretch is a reasonable performance.

As for the VC, there is a definite bonus to having it, and it allows at least two stops slower shutter speeds to be used, which is always a useful tool.

**200MM**

**28MM**

you can

Canon

Stable *Smiles* every time.

DIGITAL
IXUS 860 IS Keep your smiles shake free with the Digital IXUS 860 IS. Its Optical Image Stabilizer system detects and corrects slight camera shake, which can cause blur, to leave you with clear, sharp photos. Get the whole picture at **www.canon.co.uk /smile**

# Panasonic FZ18

## 18x superzoom with masses of features

**8MP Price** £290 **Web** www.panasonic.co.uk
**Tested by** Matt Golowczynski

Of late, it's been Panasonic's efforts within the photographic market that have proved some of the most interesting. Its partnership with Leica together with a flurry of successful models have posed serious competition to the more established manufacturers.

### FEATURES

The Lumix FZ18 is the latest weapon of choice from the company, sporting an 18x optical zoom (28-504mm equiv.), full manual control and a feature list to drool over. An 8MP sensor is driven by a Venus III processing engine, while Mega OIS image stabilisation accompanies the lens. A new Intelligent Auto mode picks up where the Intelligent ISO mode left off, by simultaneously selecting the appropriate ISO, stabilisation, scene mode and, where necessary, face detection settings, the latter of which are able to detect up to 15 faces per shot and track them continuously. The same Raw mode as featured on the FZ8 is present and is joined by a simultaneous Raw and JPEG shooting option, while a competent selection of metering and autofocus options round off the spec.

### HANDLING

The design and build of the camera follows that of previous FZ models. The grip has been extended to included a dedicated thumb pad while the familiar joystick allows for the manual adjustment of focusing, exposure values and white balance. Design-wise it's hard to fault the camera, though its plasticky build – while by no means unexpected – could have been revised into a more solid construction, which would really elevate it above its bridge rivals.

### PERFORMANCE

Start-up time is by no means bad, with focusing times displaying a similar performance. The review button's position on the mode dial makes image playback a little more difficult than it should be, but again, this is no big thing. One bonus comes in the form of the 3fps burst mode, allowing you to shoot at the highest resolution until the card is full.

### VALUE

For what you're getting, the camera's £329 RRP represents better value for money than equivalent models from Canon and Olympus.

## CLOSER LOOK

### ZOOM RANGE

The FZ18 is one of the latest superzoom bridge cameras – that is, one covering an 18x optical zoom range. Covering an equivalent focal length of 28-504mm, the camera serves to please any photographer, be it from architecture and landscape work to wildlife and sports. In addition, the optical zoom range can be extended to 28.7x (803.6mm equivalent), though only at a maximum 3MP resolution. The lens itself is stabilised with Panasonic's MEGA O.I.S system, while wide maximum apertures of f/2.8 at the wide end and f/4.2 at the telephoto end help in low-light situations.

## SPECS & SCORES

SENSOR 8.1MP effective, 1/2.5in CCD
LENS 28-504 mm
SHUTTER SPEED 60-1/2,000 sec
EXP MODES PASM, Intelligent Auto, 18 scene
ISO Auto, 100-1600 (High sensitivity mode: 1600-6400)
FLASH 6.0 m (W) 4.0 m (T)
VIEWFINDER Evf
MONITOR 2.5in LCD, 207,000 pixels
STORAGE SD/SDHC
POWER Li-ion
DIMENSIONS 117.6 x 75.3 x 88.2mm
WEIGHT 360g

| | |
|---|---|
| FEATURES | 19 |
| DESIGN | 18 |
| PERFORMANCE | 18 |
| IMAGE QUALITY | 17 |
| VALUE | 18 |

✔ **WHAT WE LIKE**
Range of features, Design, Image quality at low ISO

✘ **WHAT WE DON'T LIKE**
Plasticky build, Noise throughout range, Highlight control

What Digital Camera GOLD AWARD

**TOTAL 90%**

## OUR VERDICT

*Panasonic has really outdone itself with the FZ18. It's not without its flaws, but all the features you need and a good standard of images make it one of the best current bridge options on the market.*

## Image Quality www.whatdigitalcamera.com for image samples

It's fair to say that the downfall of previous Lumix models was noise, which tended to make too premature an appearance within the ISO range. There do seem to be improvements in this area, but even on the lowest ISO shadow detail turns noisy. Chroma noise is also visible throughout the range, which is a shame as images otherwise are truly impressive. Colour rendition is great and images are packed full of detail. Fringing has been superbly controlled and is only visible in high-contrast areas under close scrutiny, while edge- and corner-sharpness is also well maintained. The only other problems come with highlights, which don't always seem to hold up well and a slight inconsistency with white balance. Other than that, a very good performance.

Image is for demonstration purposes only.

you can

Canon

# Focus on up to nine *Smiles* in a single shot.

DIGITAL IXUS 860 IS Get every face in focus with the Digital IXUS 860 IS. Face Detection AF/AE/FE detects up to nine faces in the frame and optimises focus, exposure and flash settings so you can capture faces with perfect clarity. Get the whole picture at **www.canon.co.uk/smile**

For a ful 360 degree virtual tour of these cameras, visit our website at www.whatdigitalcamera.com

# Olympus 790 SW

**7MP 3x** Optical Zoom
**Street price** £200
**Web** www.olympus.co.uk

One of nine new Olympus compacts, the mju 790 SW features a redesigned waterproof, shockproof and freezeproof shell, a new TruePic III processor, as well as Shadow Adjustment and Face Detection.

A 7MP sensor and 3x optical zoom are within, while a 2.5in HyperCrystal LCD sits in the redesigned rear. Olympus's standard choice of Guide and scene modes feature, as does an ISO-based image stabilisation mode. Despite its macho image, it's a surprisingly light camera and doesn't compete for pocket space either. Though clearly constructed to be waterproof, it does so in a much more stylish and appealing fashion than similar models.

With image quality, noise control is very good with only ISO 800 and above showing any significant noise while the Auto White Balance isn't bad but a little inconsistent.

## OUR VERDICT

*Looks great and performs well, giving similar waterproof compacts something to chew on.*

**Above:** Noise is generally very well controlled

## SPECS & SCORES

LENS 38-114mm
RES 7MP
ISO 80-1600
LCD 2.5in
SIZE 93.6 x 60.9 x 21.3mm
WEIGHT 136g
POWER Li-ion
MEMORY xD,
OTHER 23 Scene modes, 14.7MB internal memory

✔ **WHAT WE LIKE**
Design, Noise control

✘ **WHAT WE DON'T LIKE**
Auto white balance

| | |
|---|---|
| FEATURES | 17 |
| DESIGN | 18 |
| PERFORMANCE | 17 |
| IMAGE QUALITY | 18 |
| VALUE | 17 |

**TOTAL 87%**
What Digital Camera RECOMMENDED

# Olympus mju 820

**8MP 5x** Optical Zoom
**Street price** £180
**Web** www.olympus.co.uk

With inevitable dire winter weather looming on the horizon, it would be nice to know that your photography needn't be put on hold. Olympus has provided an affordable remedy to this with the weatherproof mju 820.

Available in four colours, the stylish model offers a range of features in line with its competitors. The 8MP sensor is accompanied by a 5x optical zoom and an impressive 2.7in HyperCrystal LCD screen. The body of the mju 820 is characteristically wedge-shaped and results in an ergonomic thick end that serves nicely as a handgrip. In terms of usability, it's quite a mixed bag. Scene modes are easily located and whilst shutter lag is minimal, shot-to-shot speed is lacking.

Images are a tad soft but fringing is well controlled. Exposures and white balance are consistent, but noise is a problem over ISO 400.

## OUR VERDICT

*A mixed bag of a compact that impresses little aside from its weatherproof capabilities.*

**Above:** Exposures and white balance are consistent

## SPECS & SCORES

LENS 36-180mm
RES 8MP
ISO 50-3200
LCD 2.7in
SIZE 96.4 x 56.4 x 24.3mm
WEIGHT 125g
POWER Li-ion
MEMORY xD
OTHER 20 Scene modes, 47MB internal memory

✔ **WHAT WE LIKE**
Wetherproofing, Wedge-shaped design

✘ **WHAT WE DON'T LIKE**
Soft, Noisy images, Muddling interface

| | |
|---|---|
| FEATURES | 16 |
| DESIGN | 18 |
| PERFORMANCE | 16 |
| IMAGE QUALITY | 16 |
| VALUE | 16 |

**TOTAL 82%**
What Digital Camera

# BenQ X725

**7MP 3x** Optical Zoom
**Street price** £130
**Web** www.benq.com

At just 12.5mm, the X725 is unquestionably thin and BenQ hasn't sacrificed specification for slimness either, managing to squeeze in a 7MP sensor and 2.5in LCD screen into the body. The Pentax lens provides a 3x optical zoom, 38-113mm equivalent, and the maximum ISO 1250 is adequate.

The design of the X725 is much like its touch-screen T700 brother. A robust metal body belies the price tag at first, but on further inspection the plastic buttons and the odd rough edge give a touch more away. In use the X725 disappoints with a frustrating start-up time of a little over 3 seconds, whilst the menu system is prohibitively slow.

Images produced have a tendency to be soft at the centre of the frame, gradually falling off further towards the edges, and noise becoming intrusive around ISO 320.

## OUR VERDICT

*An affordable and slim compact that disappoints in use.*

**Above:** Images have a tendency to be soft

## SPECS & SCORES

LENS 37.5-112.5mm
RES 7MP
ISO 80-1600
LCD 2.5in
SIZE 91 x 60 x 14.7mm
WEIGHT 120g
POWER Li-ion
MEMORY SD
OTHER 12MB Internal memory

✔ **WHAT WE LIKE**
Slim body, Price

✘ **WHAT WE DON'T LIKE**
Menu system, AF speed, Soft images

| | |
|---|---|
| FEATURES | 16 |
| DESIGN | 17 |
| PERFORMANCE | 15 |
| IMAGE QUALITY | 16 |
| VALUE | 17 |

**TOTAL 81%**
What Digital Camera

# Sony GPS-CSIKA

**Price** From £80
**Web** www.sony.co.uk

Of the latest technological introductions, Global Positioning System (GPS) has been one of the slowest to catch on. Nevertheless, it allows the user to map exactly where they have taken their photos, with the aid of a tracking device and earth-orbiting satellites to which the unit is synchronised.

Though the technology has been employed in mobile phones and watches for some time, Sony is one of the first companies to offer the service specifically in conjunction with digital photography.

The GPS-CS1KA kit contains a small tracking device, a carabiner and software for both importing photos and managing the GPS side of things. Once the tracking device has been switched on and the relevant satellites have been located, your location is recoreded every 15 seconds. Once the log and photos have been imported into a computer, the software is then able to match the stored GPS information with the camera's Exif Data to provide a map view of shooting locations.

The Picture Motion Browser software in itself is a genuinely useful tool, as it catalogues pictures into a calendar format, also sorting them by the time they were taken. Limitations do exist, though; the tracker doesn't always find the relevant satellites and indoors this proves even more true. Also, the tracking unit itself is a little cumbersome – perhaps it would be better if it were incorporated into an actual camera.

## OUR VERDICT

*The Picture Motion software is useful but this technology is not fully realised in this form – though it's still early days yet.*

**SCORES**

✔ **WHAT WE LIKE**
Picture Motion Browser software

✘ **WHAT WE DON'T LIKE**
GPS unit

What Digital Camera **TOTAL 80%**

# MicroSync Digital Wireless Flash Trigger

**Price** £185
**Web** www.tamrac.co.uk

If you use studio flash, then you probably know that the long sync cables that connect the camera to flash can get in the way, may not always work and generally are a nuisance. This wireless transmitter and receiver make life easier and tidier.

Billed as the world's smallest wireless radio system for firing flash, the MicroSync transmitter attaches to the hotshoe of your DSLR and after the shutter is tripped fires a radio signal to the receiver in the flash sync socket which then triggers the flash. There's even a range of adaptors and connectors for non Mono-plus flash systems, including small flashgun adaptors.

For studio photographers, the unit serves to maximise shooting options without adding more cabling for clients and models to trip over. Even from a separate room the model works well, thanks to its radio powered trigger, rather than infrared or even slave-driven flashes, which require line of sight to work.

## OUR VERDICT

*It's small, reasonably priced and importantly works well – what more can you ask for?*

**SCORES**

✔ **WHAT WE LIKE**
Small, works well

✘ **WHAT WE DON'T LIKE**
More expensive than cables

What Digital Camera RECOMMENDED **TOTAL 88%**

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# Crumpler Daily Bag

## More than just a fashion accessory, these bags have a lot to offer

**Price** from £60
**Web** www.intro2020.co.uk

Crumpler has an intriguing approach to the luggage market: appear as wacky and original as possible while maintaining that their products will 'make you sexy'. And while this marketing approach can cause confusion as to the role of the product, there is no doubting the quality and popularity of their camera bags.

The Daily is one of Crumpler's specialist Photobags and, as a result, comes complete with a removable well-padded inner camera pouch, allowing the bag to alter between camera case and messenger bag with ease. In fully-fledged Photobag mode, the medium size Daily manages to fit a DSLR with lens attached, and a couple of lenses or flashgun comfortably. Extra storage is on offer via a front pouch which has separate zipped compartments. The Daily is comfortable in carriage and access to the camera compartment is simple, thanks to the full opening cover flap.

### OUR VERDICT

*Available in six sizes and four different colours, Crumpler's The Daily impresses with easy access, a spacious and protective inner padded shell and comfortable usage.*

**SCORES**

✔ **WHAT WE LIKE**
Removable padding, comfortable in carriage

✘ **WHAT WE DON'T LIKE**
Not much

What Digital Camera GOLD AWARD

**TOTAL 91%**

# Seculine ProDisk 3 in 1

**Price** £49.99 **Web** www.intro2020.co.uk

Automatic controls on DSLRs are great for the most part, but occasionally they may fall short interpreting the true scene in front of the lens. The white balance, for example, may be slightly off, or the exposure slightly out. Sometimes there may be a need to exactly replicate the colour of a fabric or a skin tone. While these can all be altered on the PC, getting it right first time is a better way to go.

To this end Korean firm Seculine has produced the ProDisk 3 in 1. It consists of three round discs, all hinged together, to provide tools to get exposure, colour and white balance right.

The first disc is a grey card, aimed at producing perfect exposures. A camera's light meter basically works by averaging everything to an average grey tone. If you get the mid tone right, all other tones will follow. The small grey card of the ProDisk provides an exposure reference for you to meter from, though the size of it requires that you really need to meter in spot meter mode.

The second disc is the colour checker, using a Gretag Macbeth-style set of colour patches, that you can use to colour check your images and correct or calibrate your camera accurately.

Finally there's a transclucent white balance filter, similar to the ExpoDisc that you use to manually measure and set the white balance scene for. This is a little trickier to use than the others, and generally the results are subtle, but for the nit pickers or those requiring absolute accuracy, it does the job.

The three discs are attached to a lanyard so you can wear the ProDisk around your neck for quick access, though the metal design is a bit clangy, and you may be mistaken for a Beastie Boy.

### OUR VERDICT

*Not exactly an essential tool, but for some people no doubt a handy one. If you really want to tighten up your control, it offers a reasonably priced alternative to buying three different tools.*

**SCORES**

✔ **WHAT WE LIKE**
All-in-one solution

✘ **WHAT WE DON'T LIKE**
Clunky, limited application for amateurs

What Digital Camera

**TOTAL 80%**

# Pentax Optio A30

**10MP 3x** Optical Zoom
**Street price** £170
**Web** www.pentax.co.uk

The compact market is forever evolving with growing pixel counts and a multitude of features. The A30 possesses several of the latter yet offers full manual control in a chic and compact body.

Image capture takes place on a 10MP 1/1.8in CCD. The 3x optical zoom (38-114mm equivalent) is modest, as is the maximum ISO 1600, with the result of all of the above displayed on a striking 2.5in LCD screen.

It is in use that the A30 really impresses, though, both in shooting and its general look and feel. The matt black finish and steel highlights of the body give the A30 a real feel of quality. The weight, while not heavy, continues the overall impression of a refined compact. And whereas a lot of compacts impress in design yet frustrate in use, the A30 continues the advanced feel throughout. Images are consistently but not overly sharp while noise is minimal right up to ISO 800.

## OUR VERDICT

*A beautifully designed compact with full manual mode and impressive functionality.*

**Above:** Fantastic noise control and excellent exposures

## SPECS & SCORES

| | | |
|---|---|---|
| LENS 38-114mm | SIZE 57.5 x 89.5 x 23.5mm | MEMORY SD |
| RES 10MP | WEIGHT 130g | OTHER 22MB int memory, SDHC compatible |
| ISO 64-3200 | POWER Li-ion | |
| LCD 2.5in | | |

✔ **WHAT WE LIKE**
Quality build, Full manual mode, Design and feel

✘ **WHAT WE DON'T LIKE**
Lack of wider zoom range

| | |
|---|---|
| FEATURES | 18 |
| DESIGN | 18 |
| PERFORMANCE | 18 |
| IMAGE QUALITY | 17 |
| VALUE | 18 |

**TOTAL 89%**
What Digital Camera RECOMMENDED

# Ricoh Caplio R6

**7MP 7x** Optical Zoom
**Street price** £175
**Web** www.ricoh.co.uk

Ricoh continues to impress with the design of the R6. This sexy slimline model not only incorporates a 2.7in LCD screen and 7MP sensor within its compact body, but also fits in a 7x optical zoom lens, which quickly extracts on start-up to provide 28mm to 200mm of pure zoom power.

On top of that, the CCD-shift system offers essential camera shake correction, while a host of modes provide Ricoh's usual standard of care. Face recognition, something fast gaining popularity this year, also features in the spec.

The camera is tough and feels comfy, with a clean, easy-to-use layout, a bright LCD screen and a clear menu system. It's not the fastest focusing camera, but once the image is locked the camera's shutter is quick and ready for the next shot. The lens performs well, but image noise rapidly enters the equation over ISO 100 and is intrusive after ISO 400. Colour and exposure are pleasing though.

## OUR VERDICT

*A solid performance and an impressive lens make the R6 a compact to consider.*

**Above:** The 28-200mm lens is versatile and useful

## SPECS & SCORES

| | | |
|---|---|---|
| LENS 28-200mm | SIZE 99.6 x 55 x 23.3mm | MEMORY SD |
| RES 7.2MP | WEIGHT 135g | OTHER 11 Scene mod, SDHC compatible |
| ISO 64-1600 | POWER Li-ion | |
| LCD 2.5in | | |

✔ **WHAT WE LIKE**
Lens length and performance, Size, Design

✘ **WHAT WE DON'T LIKE**
Noise at mid to high ISO, Slow focus

| | |
|---|---|
| FEATURES | 18 |
| DESIGN | 18 |
| PERFORMANCE | 16 |
| IMAGE QUALITY | 17 |
| VALUE | 18 |

**TOTAL 87%**
What Digital Camera RECOMMENDED

# Samsung L77

**7MP 7x** Optical Zoom
**Street price** £200
**Web** www.samsung.com

Samsung seems to be shifting its compact range from the conventional silver chassis to the stylish black and blue models, and the 7MP, 7x optical zoom L77 continues this trend.

The 7MP sensor is adequate, its 2.5in LCD screen is clear and its 7x optical zoom lens useful. However, the usability seems to be targeted at those wanting a style compact rather than a serious one. For example, image capture is handled through either a basic program mode or 11 scene modes. Rather than concentrate on useful extra features, the L77 comes complete with a limited set of 'fun' options of either composite shooting or a range of 'photo frames' that might appeal to a four year-old.

Shot-to-shot speed and start-up times are both prompt, and the reviewing of images is quick. Images are swamped with fringing, though, with unseemly purple highlights featuring in abundance.

## OUR VERDICT

*A design-driven compact with limited usability and poor image quality.*

**Above:** Purple fringing is a real issue with the L77

## SPECS & SCORES

| | | |
|---|---|---|
| LENS 38-266mm | SIZE 94 x 57 x 21mm | MEMORY SD |
| RES 7.1MP | WEIGHT 135g | OTHER 20MB int memory, SDHC compatible |
| ISO 50-1600 | POWER Li-ion | |
| LCD 2.5in | | |

✔ **WHAT WE LIKE**
Black and blue body, 7x optical zoom

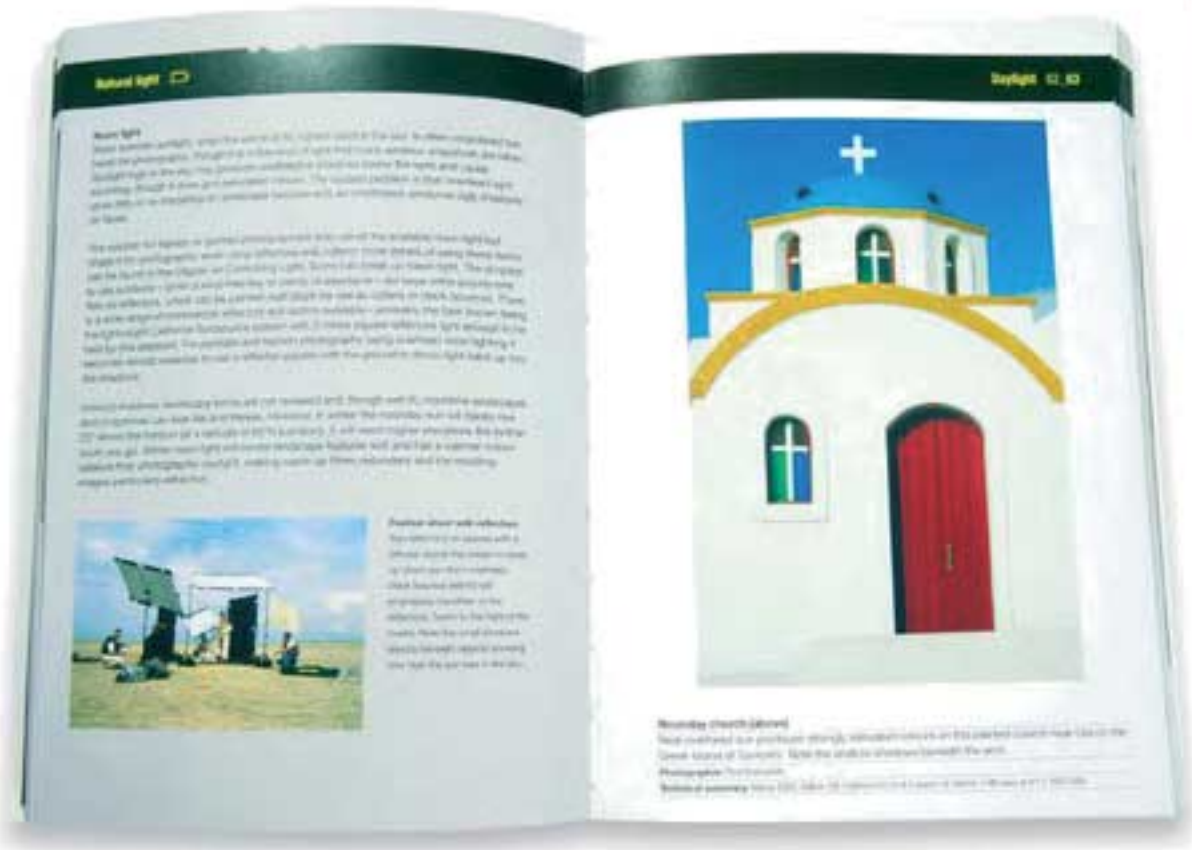
✘ **WHAT WE DON'T LIKE**
Horrendous purple fringing, Limited usability

| | |
|---|---|
| FEATURES | 16 |
| DESIGN | 18 |
| PERFORMANCE | 16 |
| IMAGE QUALITY | 14 |
| VALUE | 16 |

**TOTAL 80%**
What Digital Camera

# BOOK REVIEWS

This month's round-up of photography books



## David Prakel – Lighting

**Publisher:** AVA **Price:** £17.95 **By:** David Prakel

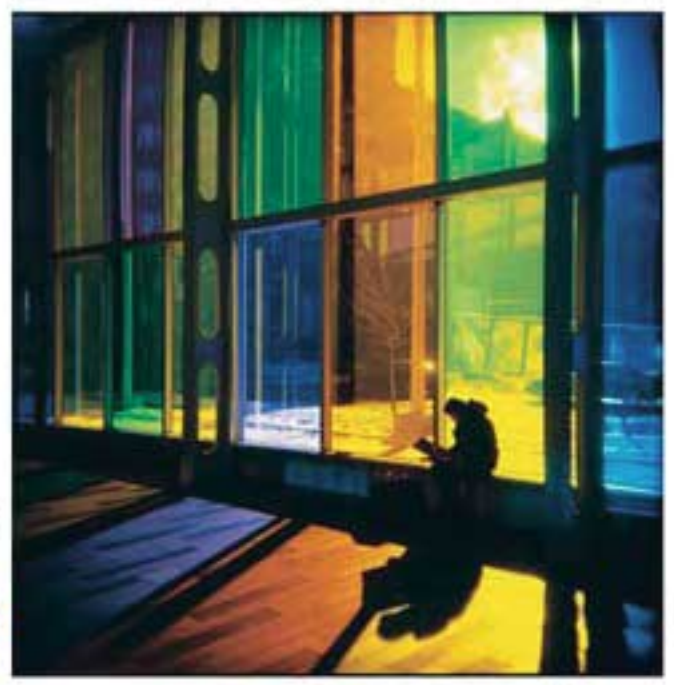
The most integral aspect of photography, lighting is often overlooked in favour of more technique-oriented elements. Serving both film and digital enthusiasts, David Prakel's *Lighting* examines its key principles, going back to basics with how it works and its effect upon images. The book goes on to explore a variety of lighting techniques and provides a continuous glossary and shooting information on the featured photographs. Though hardly the most comprehensive book written on the subject, its handy size and range of subject matter covered, together with the clear manner in which it is written, makes it a great staring point to learn about lighting techniques or simply to assist you in achieving accurate and pleasing exposures.

**OUR VERDICT**

*A useful book with plenty to inspire, and a worthy companion in any photographer's bag.*

**91%**

What Digital Camera GOLD AWARD



## Understanding Digital Cameras

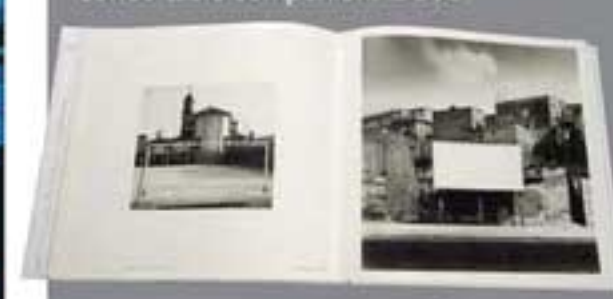
**Publisher:** Focal Press
**Price:** £19.99 **By:** Jon Tarrant

A camera's complete range of features is unlikely to be utilised by the average photographer, though an understanding of digital photography as a medium in itself is no doubt more beneficial. In this text-heavy tome, Jon Tarrant explores just this in great lengths, detailing the more technical aspects in tandem with the usual technique led-format of similar books. Towards the end there's even an overview of the digital camera's evolution, highlighting the key advancements and the major players behind them. Its tone and nature may be a little overwhelming for the humble compact owner but for the serious photographer it should be an engaging read. **89%**

## Italy: Lost In Seeing

**Publisher:** Thames and Hudson
**Price:** £36 **By:** Mimmo Jodice

Mimmo Jodice's past fifty years have involved capturing his native Italy in black and white, focusing on the architectural nature of both its cities and the surrounding landscape. His trademark style of using zoom to defocus photographs induces drama into otherwise static subjects, while his architecture work is presented in a way that best highlights its form and structure. From urban city shots to sweeping seascapes, the book holds something for everyone and makes a great coffee table companion. **86%**





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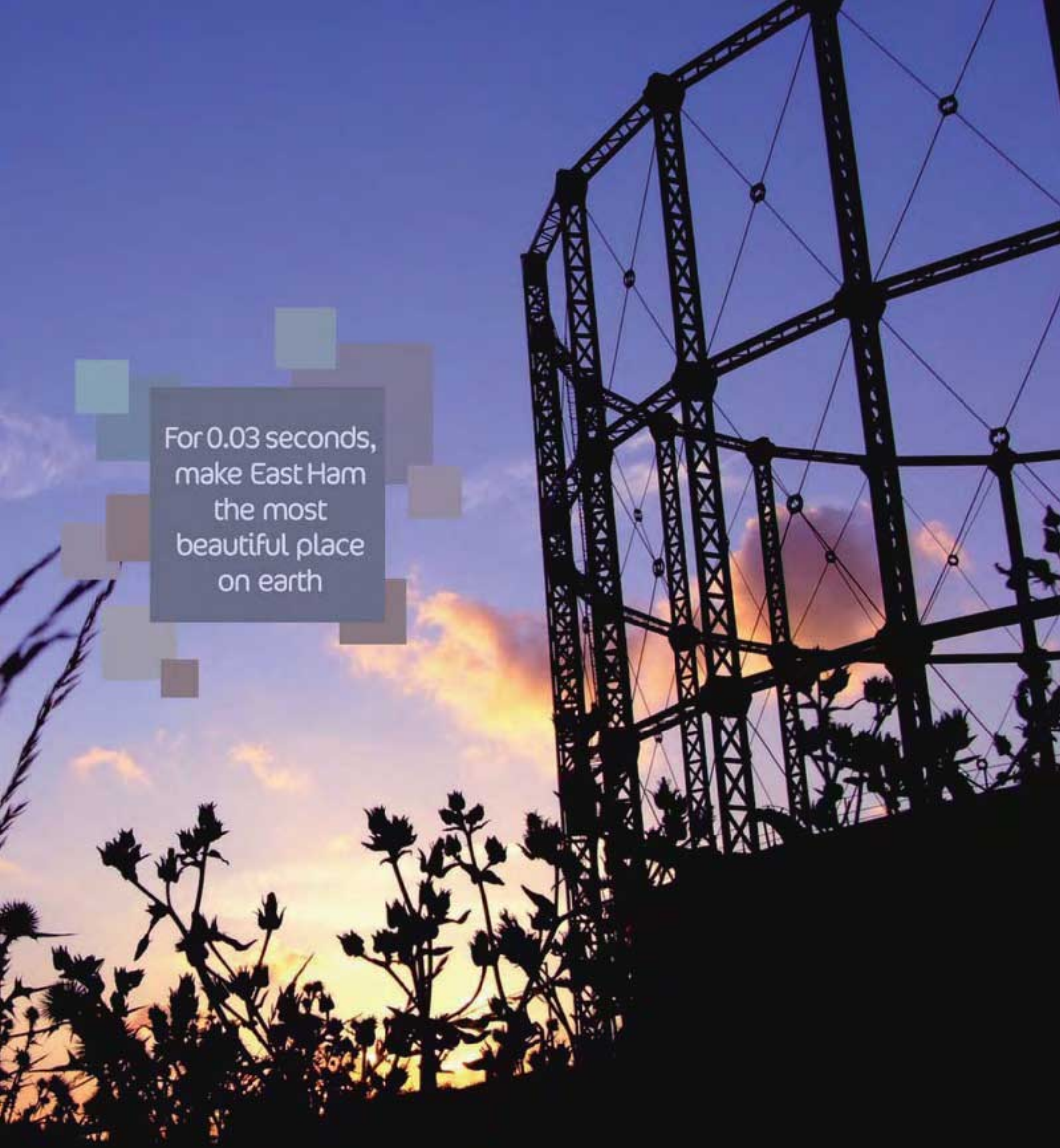


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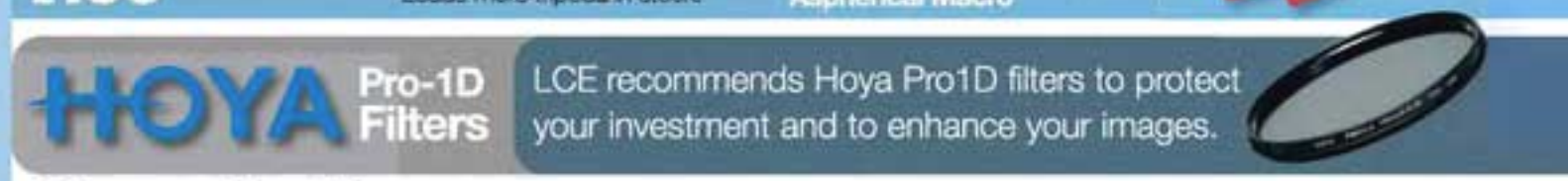


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What Digital Camera
What to buy... and how to use it

# Learning Zone

THIS MONTH

**Technique Help p91**
Your questions answered by the experts

**Evening Class p94**
Martin Evening assesses your images

**Photoshop Challenge p100**
Win a copy of Adobe Lightroom in our competition

Learn all you need to know about white balance, create art with your scanner and see what Martin Evening thought of your photos

**p75 White Balance**
Master the basics of clean whites

**p88 Scanner Art**
Create art on your flatbed scanner

**p81 DSLR quality images from your compact**
Get the most from your point and shoot

## AT A GLANCE
## Great Advice...

Master Your DSLR p75
DSLR Quality from a Compact p81
Tutorial – Fixing White Balance p86
Tutorial – Scanner Art p88
Technique Q&A p91
Evening Class p94
Take That! p98
Photoshop Challenge p100

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# MASTER YOUR DSLR

WDC guides you through the cloudy issue of white balance

What Digital Camera COVER FEATURE

## MASTERING

# White Balance

Unwanted colour casts? Time to get to grips with your camera's white balance controls

**Light comes in many colours, from the blue tint of a winter morning to the golden glow of a summer evening, from the green cold glare of a neon tube or the warming yellow of a bedside light. Our eyes may not pick up the subtleties of the light's colour but you can be sure that your camera's sensor will.**

In days of yore, when dragons roamed the Earth and maidens were an endangered species, photographers used daylight- or tungsten-balanced colour film, but mainly the former. The variations of light colour, or colour temperature, were controlled with filters or by introducing artificial lighting sources such as flash.

The advent of digital cameras, with their origins in video, brought with them a new feature – white balance control – a way of electronically measuring and correcting the colour of the light entering the lens to reduce unnatural colour casts.

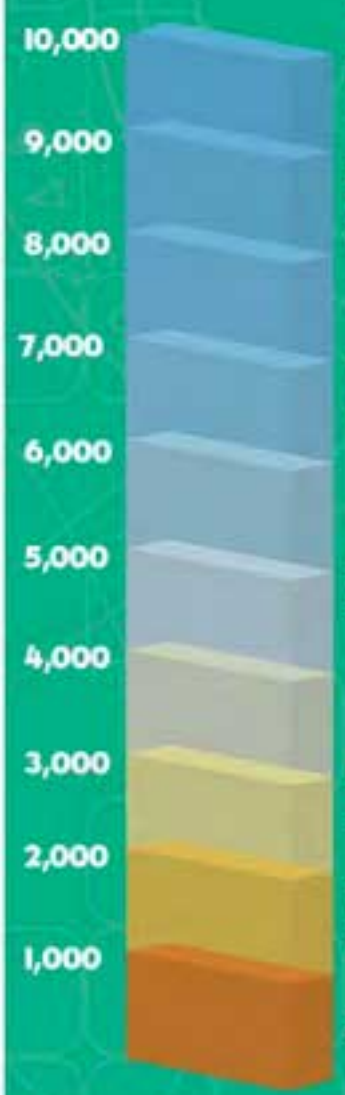
For the majority of users, the simplest way to control White Balance is to set it to Auto and let the camera do the work. For the most part this will work fine, and even more so as white balance systems become increasingly more accurate, especially when dealing with multiple lighting sources. For ultimate control and optimum results, however, an understanding of the other settings and manual control will give you much more creative resources and freedom. →

## JAMIE EXPLAINS

Jamie Harrison demystifies...

# Colour Temperature

The colour of visible light is measured in the Kelvin scale, using the notation °K, after the 19th century British scientist William Thomson 1st Baron Kelvin. Colour temperature is determined by comparing the chromaticity with a theoretical black-body radiator (in physics, this is an object that absorbs all electromagnetic radiation that falls on it). The colour temperature of differing light sources is based on the surface temperature of that black-body radiator. However, some light sources such as fluorescent lamps do not emit radiation in the form of a black-body curve so a different standard known as colour correlated temperature is applied to correlate the perceived colour to that of the Kelvin scale. The diagram below indicates where common light sources fall on the Kelvin scale.




# WHITE BALANCE IN YOUR CAMERA

Depending on your camera model, there are two ways to access the white balance, either in the menu or via a fast access function button on the camera's exterior.

The most commonly used WB setting is Auto, but there's also a set of presets for specific lighting conditions. Common settings include Daylight, Cloud, Shade, Tungsten and Fluorescent – there may be others, again, depending on your particular model, so consult your camera's manual for more details. Typically the white balance will be applied after the image is taken, when the camera is processing the image. In simple terms, the processor will analyse the image and using white point information will correct any colour casts that affect the whites (hence the term White Balance). This information will be stored with the image, so that when the JPEG is opened the image will be colour corrected. In Raw, this information is stored with the image but can be changed easily in a Raw conversion application on your computer.

**AUTO**
This uses an automated system to assess the lighting conditions

**PRESET**
These include Flourescent, Cloudy and Sunlight settings

# AUTO WHITE BALANCE

For the most part, 99% of people use Auto WB for 99% of the time and 99% of the time they will be pleased with the results. The camera does a pretty good job of it, so why bother to set it manually? Especially when using Raw, any errors or minor tweaks can be easily changed (see WB and RAW, facing page).

For JPEGs though, that 1% which can go wrong can be more problematic, as it is more difficult to apply a global correction to correct colour casts, especially to those untrained in colour correction. Not only that, but data in the file may be destroyed using traditional pixel-based editing software such as Photoshop.

# WHITE BALANCE AND RAW

An advantage of shooting in Raw is that you can adjust and change the white balance very accurately using Adobe Camera Raw, Lightroom or other Raw processing software. Not only can you choose from a list of preset white balance settings, just like your camera, you can also fine-tune the colour using a slider tool using the Kelvin scale. This is perfect if you want to warm or cool down an image, as well as allowing you to correct an image if you accidentally used the wrong WB setting in camera.

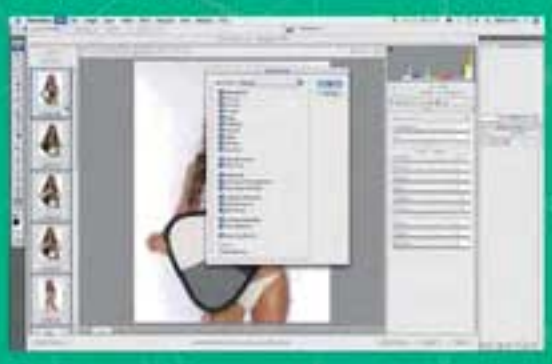
Alternatively there's an eyedropper tool that you can use to select a neutral white or grey in the image, and the software will automatically correct the colour cast.

## ADOBE CAMERA RAW

When you begin a shoot, include a white or grey card in the scene for the first shot or two. This will provide the reference point for the WB eyedropper.

**1** Open your images as a batch in Adobe Camera Raw, either using Adobe Bridge or the **File > Open** command. The images will open in the ACR window, with the first image in the main pane, and the others in a filmstrip at the side. Choose the **WB eyedropper tool** (in the latest version this is in the top-left corner of the ACR window).

**2** Select an area that should be neutral grey or white. The software knows the colour values of these colours, so will automatically correct the colour globally (over the entire image). For this image I used Lastolite's XpoBalance tool. There will be a slight difference in the results whether you choose white or grey, so pick the area that gives you the most pleasing results.



**3** As long as you are shooting with the same lighting you can click the **Select All** button and synchronise those corrections with all the other images in your batch, saving much time applying your corrections to every image individually.

# WHITE BALANCE PRESETS

The preset WB settings measure the colour temperature in narrower parameters, according to the type of lighting you determine. A tungsten light, for example, has a colour temperature of around 2800K, though variations such as other ambient light, the bulb's age and power of the bulb may also come into play and affect the final result.

Mixed lighting may also fool the WB of your camera – for example, if you're shooting a subject next to a window with a tungsten lamp nearby, you can choose which light source to balance for. A daylight setting will produce natural ambient colour, while the tungsten setting will filter the yellow, but the daylight will record much bluer.

## MANUAL WHITE BALANCE

Most DSLRs allow you to measure the scene and adjust the WB to your own preference in a manual WB mode. The quickest way to do this is to take a picture of a white object in the scene, such as a wall or tablecloth, and view the preview on your LCD screen. From there you can assess the colour and either take another or save the setting if the white is as good as you want it to be. Alternatively, your camera may let you adjust the white balance using the Kelvin scale.

There are accessories that help to accurately fix WB in the scene such as the Expodisc and Lastolite's XpoBalance (see tutorial, p77).

## EXTREME MIXED LIGHTS

Rock concerts and theatres use strong coloured lights that constantly change colour, so you may want to set your preset accordingly. Manually measuring the light is too slow, and Auto WB may filter much of the atmosphere. Using the Daylight setting will record the colour much as the eye sees it, so bold blue, green and red lights will remain true to the way you remember them.

Shot too soon? For a tutorial on fixing white balance see p86

**DON'T MISS NEXT MONTH...** when we look at metering modes
*Next issue on sale 2nd November. Why not subscribe to be sure of getting your copy? See page 42 for details*

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SIGMA

# OUR WORLD

**Tim Matsui:** Born in 1973 in California. Became a freelance photographer, after earning a degree in photojournalism, from the University of Washington. Established the FEAR Project, a non-profit media organisation creating documentaries about sexual violence, the environment and other vital social issues.

*Photo data: Sigma 18-200mm F3.5-6.3 DC OS. 1/400-second exposure at f/6.3.*

## TIM MATSUI SHOOTS THE WORLD WITH A SIGMA LENS.

**Traveling light for a high rugged climb, overlooking Oregon's Trout Creek, is made possible by Sigma's lightweight and compact optically stabilised lens.**

Sigma's super-zoom lens for digital SLRs captured this reflective moment at twilight to perfection. The exclusive built-in Sigma Optical Stabiliser virtually eliminates the problem of camera shake that can otherwise mar telephoto photography in such low light conditions. SLD (Special Low Dispersion) glass and aspherical elements effectively eliminate aberrations whilst super multilayer coating cuts flare and ghosting. An impressive minimum focusing distance of 45cm/17.7in. throughout the entire zoom range gives a maximum reproduction ratio is 1:3.9. A matched petal-shaped lens hood is included and the non-rotating front element is ideal for accepting circular polarising filters.

*Vignetting (a darkening of the corners of the image) will occur if the lens is used with digital SLR cameras with image sensors larger than APS-C size or 35mm SLRs, and APS SLRs

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# CAMERA SKILLS

Getting DSLR quality from your compact camera

# No DSLR Required

**WDC** explains how to get DSLR quality images from a digital compact

Compact cameras have several important advantages over DSLRs, the most important of which is their vastly superior portability. The golden rule is that any camera you have with you when a picture-taking opportunity presents itself is inevitably better than the very best camera that you left at home. The fact that many digital compacts now fit in a shirt pocket or the smallest of handbags makes them ideal for spontaneous picture-taking wherever and whenever the opportunity arises.

The greater ease of use offered by compact cameras can also be their downfall, however, as it reduces the need to think about the picture-taking process before the shutter button is pressed. This means the camera is often left to make all the appropriate decisions – and clever though modern compacts are, they are most definitely not infallible. Therefore, on those occasions when there is enough time to judge the optimum camera settings manually it will often turn out that a moment or two's extra thought will result in considerably better pictures being taken. This article highlights the various factors that you might want to consider when seeking to eke every last drop of quality from a digital compact. →

What Digital Camera COVER FEATURE

Image: Steve Crabb

WORDS: JON TARRANT

# HOW TO HOLD A COMPACT

## You'll get sharper pictures if you hold the camera properly

### VIEWFINDER CAMERAS

When using a dSLR, pictures are normally composed by looking through the viewfinder with the camera held firmly against the face and supported on arms with tucked-in elbows.

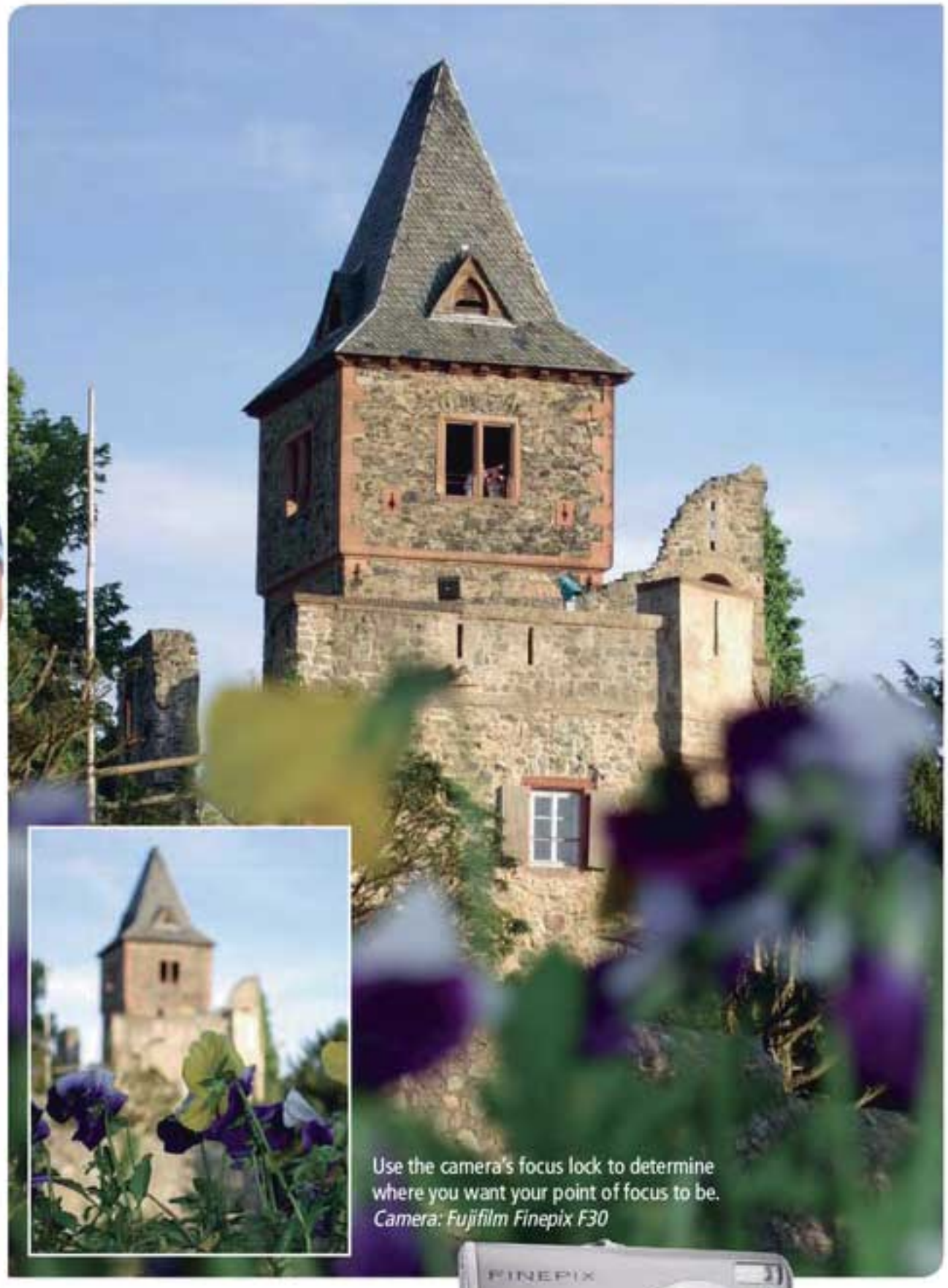
This tried-and-tested pose helps to provide a stable support for the camera and reduces the risk of camera-movement, which might otherwise cause slight blurring of the image.

If possible it is best to hold a compact camera in the same way but to do this presupposes two things; the camera needs to be equipped with a look-through viewfinder window and all of the camera settings must have been previously made using the LCD screen (as the viewfinder itself will often have nothing more than a 'good to go' green LED indicator light).

### LCD SCREEN CAMERAS

Digital compacts that have only an LCD screen must to be held away from the face, at whatever distance provides comfortable viewing. The important thing is to hold the camera firmly, either with one hand at each end or with your right hand gripping the right-hand end of the body and your left hand supporting the protruding zoom lens. Beware, however, that you may need to release your grip on the lens if you re-zoom to change the composition.

Allied to a firm grip is the option to mount the camera on a tripod or clamp. The good news here is that lightweight compact cameras can be mounted on ultra-compact tripods with enormous success. A fold-flat travel tripod, of the type that was given away with WDC a while ago, can be tucked into a pocket very easily and is also (if you missed the give-away) a very inexpensive purchase.



Use the camera's focus lock to determine where you want your point of focus to be.
*Camera: Fujifilm Finepix F30*

Nigel Atherton

### SHUTTERS AND APERTURES

Every picture is exposed using an appropriate combination of shutter time and lens aperture. Rather than a single pair of values there is always a range of different combinations that can be employed in any given situation. The relationship is an inverse one whereby a bigger lens aperture, which lets more light fall on the imaging sensor in any given instant, is matched by a shorter shutter time. Similarly, if the shutter time is increased then the lens aperture must be reduced to give the same total amount of light falling on the sensor to record the picture.

When a camera is put into Program mode its internal electronics set typically-successful shutter times and apertures that suit many picture-taking situations. In addition, there will be a selection of Scene modes such as Portrait, Landscape and Action or Sport. These labels indicate particular types of shutter and aperture combinations and can be used in any situation where they are appropriate.

Portrait mode normally sets a large lens aperture as this gives blurry backgrounds whereas Landscape normally sets a small lens aperture so that the background in the picture is as sharp as the foreground. Action/Sport mode sets the briefest shutter time to arrest subject movement but in the process it also sets a large aperture, so is very similar to the Portrait setting despite being deployed for a very different type of subject.

### IMAGE SHARPNESS

There are two completely different things that can make an image look unsharp; inaccurate focusing and unwanted movement in the image. Sadly, these faults are avoided using contradictory tactics. Accurate focusing over a range of subject distances, so that the person

Nigel Atherton

Above: Many compacts are capable of very sharp results if used carefully. This image is actually stitched from four separate shots and is big enough for a bitingly crisp 12x10in print *Camera: Olympus Camedia C5000*

P. Wei

Above: Moving the camera to follow a moving subject, known as 'panning', produces a better result

in front of a tourist sight is as sharp as the landmark behind, requires a small lens aperture. On the other hand, reducing movement means setting a brief shutter time – and brief shutter times often go with larger lens apertures, hence the contradiction.

One way to reduce this problem is to ensure that the camera focuses on the most important part of the picture. If there is a person in the picture then often they should be completely sharp even if it means the background is slightly softer. Fortunately, most automatic-focusing (AF) systems prioritise the object closest to the camera and this is often sufficient to ensure that the person in the foreground in sharp – provided that the person is within the AF sensor's area of coverage.

To be certain about the area of the picture that will be perfectly sharp be sure to check that the screen's focus-area indicator (if there is one) coincides with the most important part of your picture. Some cameras have focus locks (AF-Lock) that let you focus on the desired area and then recompose the picture for a better overall effect. To check whether your camera has an AF-Lock, aim the camera at a nearby subject and apply half-pressure on the shutter release; if a green light illuminates and stays on even when you move the camera around then the chances are that the camera has focused and locked.

## Portrait mode normally sets a large lens aperture

A final check can be obtained by maintaining half-pressure while you aim the camera at a more distant subject and fully depress the shutter button. The distant subject in the resulting picture should be out-of-focus. This might sound pointless, since nobody wants out-of-focus pictures, but it means that even when you moved the camera the focus was unchanged, so you now know that you can separate the focusing and composition parts of photography – and that is one of the key skills for better pictures.

Maia Golowczynski

Above: By locking the focus and exposure on the sunlit ground, the passers-by were rendered as silhouettes. *Camera: Canon Powershot A560*

## GET IN CLOSE!

One of the biggest mistakes made by most compact users is to shoot from too far away. The inevitable result is loads of useless space around the key subject which contributes nothing to the composition and at worst can distract from it.

Getting in really close and filling the frame used to bring its own problems in the days of 35mm compacts because the viewfinder saw a slightly different view to the film, and this difference (known as parallax error) became more apparent the closer you got.

Digital compacts however present no such problems, especially if you use the LCD screen or have an electronic viewfinder, because what you see is, more or less, what will be recorded.

So don't be afraid to zoom right in to your subject and fill the frame, either using the lens or your own two feet!

Nigel Atherton

**Above:** At indoor events where there's a nice ambient atmosphere switch the flash off and increase the ISO instead. Compare this available light birthday cake shot with the flashlit one *Camera: Panasonic Lumix FX2 (both shots)*

Nigel Atherton

## QUALITY SETTINGS

Like the shutter time and lens aperture, the ISO and file format settings both have a strong impact on the look and quality of the resulting photograph.

Setting a very high ISO risks introducing noise into a picture: this problem is not as serious as it once was but even so the best tactic is still to select the lowest practical ISO setting. Deselecting the camera's Auto-ISO function, and setting one of the lowest values, is the best way to start taking control over your compact camera.

Be warned, however, that a very low ISO setting may, in low-light conditions, force the camera to set either a long exposure time (risking movement blur in the image) or a very wide aperture (risking a lack of focus sharpness). Clearly there is a three-way balance at work here and learning to make the best choices is part of becoming a better photographer. One way to expand the envelope is to mount the camera on a tripod when photographing static subjects (at twilight, for example). Another useful technique, this time for use with moving subjects, is panning – see Technique panel.

Highly-compressed JPEG files introduce noise of a different type (and also accentuate ISO noise) so try to use minimal JPEG compression. The TIFF option, if one is provided, will provide better image quality but will also retard picture-taking because the resulting files will take longer to write to the memory card. TIFFs take up more space too, so make sure that you use a high-capacity memory card.

For the very best result, albeit with the need to do some post-capture processing, select the raw-data option if your camera has one. This will not help to avoid high-ISO noise but, as well as overcoming the compression problem, it also allows high-quality colour adjustments to be made later if necessary.

## PANNING

If you are confronted with a subject that is moving across your field of view then there is a simple technique you can use to capture sharper images than would otherwise be possible. The trick is to swing the camera to follow the movement of the subject instead of holding the camera still and trying to freeze the subject's movement as it flashes by.

Set-up the technique by deciding where the subject will be when you press the shutter button and stand so that this is dead-ahead of you. If your camera has an AF-Lock then you should half-press the shutter button while aiming the camera at the position where the subject will be when the picture is taken. Hold half-pressure on the shutter button and twist your body towards the direction from which the subject will approach. As the subject comes into view, place it in the centre of the viewfinder and turn your body to keep the subject central as it crosses your field of view.

When the subject is dead-ahead, apply full pressure to the shutter button to capture the picture. Importantly, you must keep turning your body, with the subject still framed centrally in the viewfinder, after the picture is taken. This will give the best final result as a sudden halt to your twisting can jerk the camera and cause its own form of image blurring.

The great advantage of this technique, which produces characteristic side-to-side blurred backgrounds behind sharply recorded moving objects, is that it allows a longer shutter time to be used than would otherwise be the case. This in turn means that you can set a lower ISO value even under low-level lighting. It also produces a very pleasing effect in its own right and has the added bonus of reducing the shutter lag (the delay between the shutter button being fully depressed and the picture being taken).

If the ambient lighting is essential to the look of the image then using flash will ruin the picture

## FLASH SETTINGS

Left to its own devices, a compact camera will activate its flash unit whenever it feels there is insufficient brightness in the ambient lighting. This is a useful place to start when selecting flash exposures but it is only a starting point. For example, if the ambient lighting is essential to the look of an image then using flash will ruin the picture. The best examples of such situations are pictures taken around a bonfire and blowing-out candles on a birthday cake.

Nigel Atherton

**Above:** When opportunity strikes, any compact you happen to have in your pocket is better than the DSLR you left at home – or in this case, back at the hotel. *Camera: Canon Powershot S40*
**Left:** Built-in flash can't light large interiors but leaving it on will keep the shutter speed too high to get a good exposure. Switch off the flash, raise the ISO and find a stable surface to rest on. *Camera: Sony Cybershot V3*

In these situations you should always try a picture with the flash switched-off so that the ambient lighting can be seen to full effect.

Another reason to switch-off the flash is to avoid causing horrible reflections that can ruin a picture. Museums, especially those containing science and technology exhibits (including cars and aircraft) are places where this problem is particularly likely to arise. You would do better, in such places, to take a steady grip on your camera, or use a tripod if this is permitted. Similarly, there are impossible situations where the camera fires its flash but has absolutely no hope of illuminating the subject. Pictures of night-time landmarks and outdoor music concerts are good examples.

That said, the floodlit landmark situation can be accommodated by setting the flash to Night mode. This enables you to take nocturnal person-in-front-of-a-landmark pictures by using the flash to illuminate the person in the foreground and then extending the exposure so that the background is also recorded in the picture. The fact that the exposure is extended via a prolonged shutter time means that the camera needs to be supported to avoid streaking in the background so once again a tripod could prove very useful.

As well as deliberately switching-off the flash when the camera might otherwise switch it on there are also times when the reverse tactic can be very useful. This is particularly true when taking pictures outdoors on bright sunny days and in other situations where there is strong overhead lighting. The problem that arises is one of strong shadows that can be a serious problem on people's faces when their eye-sockets become very dark.

By switching your camera's flash to Fill-In (or just On if there is no fill-in mode) you can help to lighten shadows cast by overhead lighting and get a more pleasing final image as a result. The only disadvantage will be a small catchlight visible in the person's eyes but this can easily be retouched out using an image manipulation program afterwards if desired. It is extremely unlikely that a compact camera's integral flash will be strong enough to swamp bright outdoor sunlight, or even bright theatrical lighting, so you should be able to use flash in these situations safe in the knowledge that it will only improve the quality of the final pictures.

• *See page 70 for a review of Jon Tarrant's latest book, Understanding Your Digital Camera.*

# 5 STEPS TO BETTER PICTURES

## Simple rules to guarantee quality results

### 1 ISO SETTINGS

Always set the highest quality camera settings (low ISO, raw-mode or minimally compressed JPEG, flash under manual control).

### 2 SCENE MODES

Instead of staying in Program mode, consider whether one of the scene mode options (Portrait, Macro etc) might give a better result for the subject.

### 3 SPOT FOCUSING

Use Spot Focusing (if provided) and AF-Lock (activated by half-pressure on the shutter release button) to ensure that the most important part of the photograph will remain in focus even if you subsequently recompose the picture for a better artistic effect.

### 4 FLASH MODE

Use the camera's flash modes according to the prevailing conditions, bearing in mind the danger of reflections, the impossibility of some outdoor situations and the possible need to retain ambient lighting indoors.

### 5 TRIPOD

A tripod will probably be your most valuable accessory because it will allow you to minimise camera shake and avoid using flash unnecessarily under low-light conditions.

# PHOTO EDITING

Learn how to correct your white balance

## CORRECTING

# White Balance

Shooting Raw offers greater control over white balance later. We show you how

**SOFTWARE:** Adobe Camera Raw (ships with Photoshop and Photoshop Elements), Photoshop Lightroom

**LEARN:** How to correct white balance problems in a Raw file with presets, colour temperature, tint sliders and the White Balance tool

**TIME:** 15mins

**Most photographers will have a passing understanding that not all light sources emit light that our camera records as white.**

The characteristics of the light source itself, and the manner in which it produces light, both combine to create a scenario where, even though our eyes perceive the light as white, our camera records a distinct colour cast in any scene that is illuminated by the light source.

Thankfully the White Balance control that features in both Adobe Camera Raw (ACR) and Lightroom can be used to correctly balance the colour of the lighting at the time the shot was taken.

There are three different ways to adjust white balance in Lightroom and Adobe Camera Raw. The controls are: a white balance eye-dropper tool, a menu of white balance presets based on specific light sources and a twin slider set of fine-tuning controls. Let's look at each in turn.

## PHILIP EXPLAINS

**Confused about the terminology? Allow Philip to shed some light...**

### White Balance advantage when shooting Raw

When the camera is set to use TIFF or JPEG as the capture format, the White Balance setting selected (and applied) by the camera becomes a fixed part of the photo file. Some colour changes can be made when enhancing the photo in Photoshop, Elements or Lightroom, but if the camera (or camera operator) gets the initial setting wrong it is almost impossible to obtain a completely cast free photo. If the photo is captured in Raw, then the White Balance settings used at the time of capture are noted but not applied to the file permanently. This provides the photographer the opportunity during the Raw conversion or enhancement process (carried out by Adobe Camera Raw or Lightroom) to losslessly alter the white balance setting for the file. So in this regard, Raw shooters have much more flexibility when it comes to neutralising the colour casts in their photos.

### WHITE BALANCE TOOL

**Adobe Camera Raw**

The quickest and perhaps easiest way to adjust white balance is to select the White Balance tool and then click in an area on the image that should be neutral grey – that is, it has even amounts of red, green and blue. Follow the two steps below to neutralise the colour cast.

### 1 Select WB tool

Click on the **White Balance** tool to select it. It is located in the toolbar at the top of the ACR dialogue or in the Basic panel alongside the other white balance options in Lightroom.

### 2 Neutralise cast

Move the White Balance tool cursor over a midtone area which should be neutral grey but contains a colour cast in the preview. Click on the image location to neutralise the cast not just in the selected area but in the whole photo.

## MATCH LIGHT SOURCE

**Lightroom**

The White Balance menu provides a range of preset options that duplicate the White Balance settings found in your camera.

Since the Raw file doesn't have a fixed white balance you can select a different option here than the one set on your camera at the time of capture. See the two steps below.




### 1 WB menu

Click on the **White Balance** menu heading to display the drop-down menu. Select a new light source based option from the list, or choose Auto to get the program to suggest a setting.

### 2 Choose As Shot

Select the **As Shot** entry from the menu. Leaving the white balance set at As Shot means you elect to keep the white balance values that were used when taking the picture.

## MORE CONTROL

**Lightroom's Temperature and Tint sliders**

If you need a little more control then the Temperature and Tint sliders below the drop down menu allow for white balance fine-tuning.

**1** Start with the Temperature slider. If you know the colour temperature, in Kelvins, of your light source then input the value at the right end of the slider. Otherwise move the slider to the left in order to add more blue to the image, or to the right to add more yellow to account for a cooler light source.

**2** Use the Tint slider to remove any magenta/green casts from the photo. Move the control to the left to add green and remove a magenta cast, and to the right to add magenta and remove a green cast.

# PHOTO PROJECT

Try a new project today, without your camera

## CREATE FANTASTIC

# Flatbed Scanner Art

### Exploring the potential of your desktop scanner and some ordinary household objects

**Lying sleepily next to many a home computer is a device seldom thought of in creative terms – the flatbed scanner.**

And yet, with a little thought this commonplace accessory has the ability to capture images of the highest quality that are dramatically distinctive and full of astonishing colour and detail. Furthermore, the novelty of having to bring objects to the scanner often encourages a more thoughtful and creative approach that is as relaxing as it is enjoyable.

Once you've tried your hand at flatbed photography, potential subjects will leap out at you from all corners and those rainy days will no longer prove a barrier to many happy hours of imaginative picture making.

Just like photograms in the darkroom, subjects can be stripped to basic shapes and forms, or colour and shape can be enhanced in Photoshop. Try using different backgrounds to add more colour and texture too.

## Scott Explains Scanner Resolution

### Why set your scanner to 300ppi?

As pixels have no set size, the fewer there are over a given distance then the larger each will be. If pixels are few and large then they are easily seen and will not be able to form fine detail; smooth curves will look jagged etc. More pixels per inch (ppi) enable finer detail to be resolved. Between 200 and 300ppi pixels become small enough not to be noticed. Beyond 300ppi the human eye cannot see or appreciate the difference – it just means longer processing times and the use of greater amounts of storage space. So 300ppi is a good compromise all-round.

FOR THE VERY LATEST FLATBED SCANNER TESTS TURN TO PAGE 56

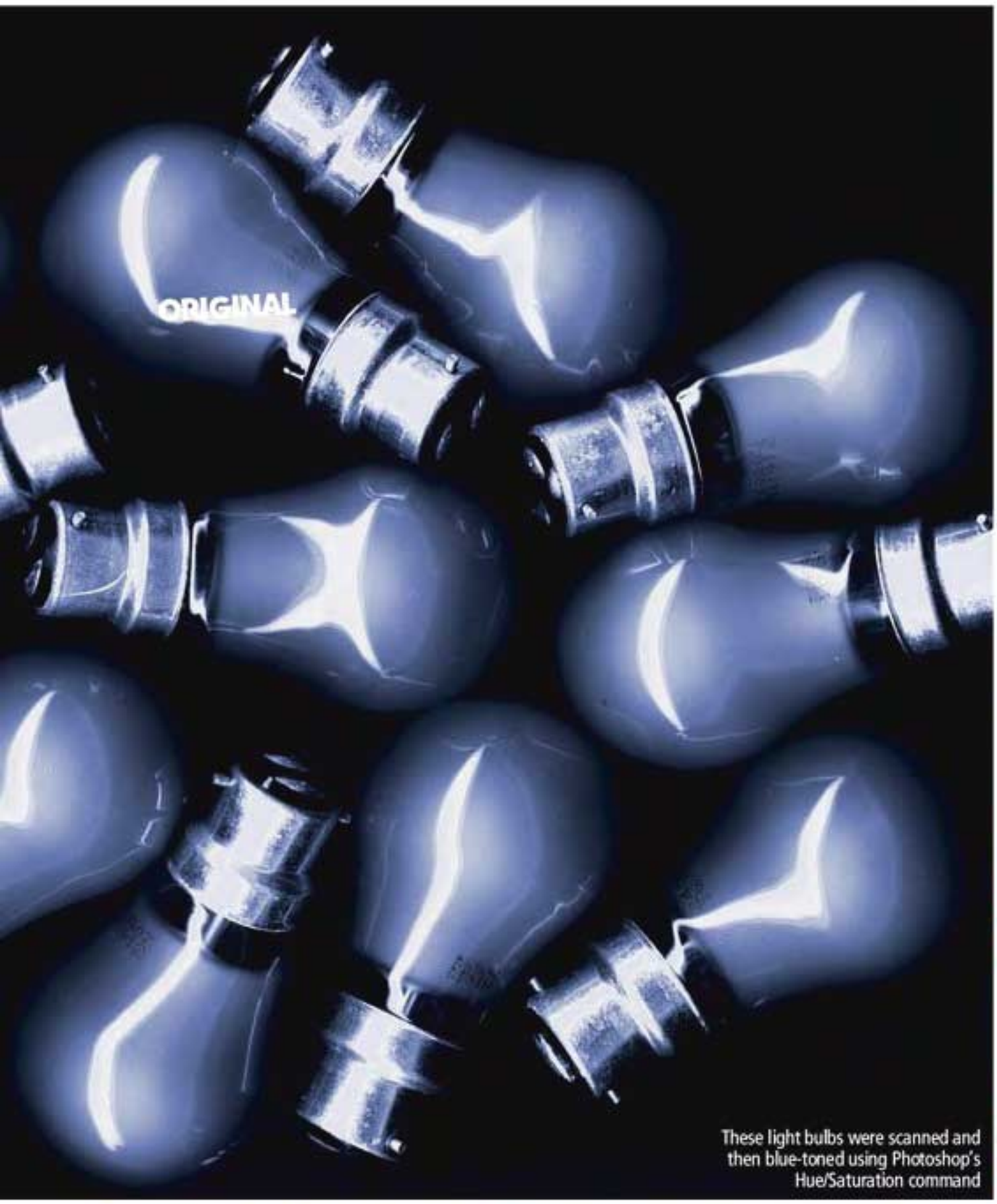
## 1 Preparation

It's important to start with a nice clean platen (the scanners glass window) as dust and grease will only mean more retouching later on. Compressed air canisters and blower brushes will make short work of dust, while lens cleaning fluid applied to a soft cloth should deal with finger marks and smudges. Make sure the object to be scanned is clean too.

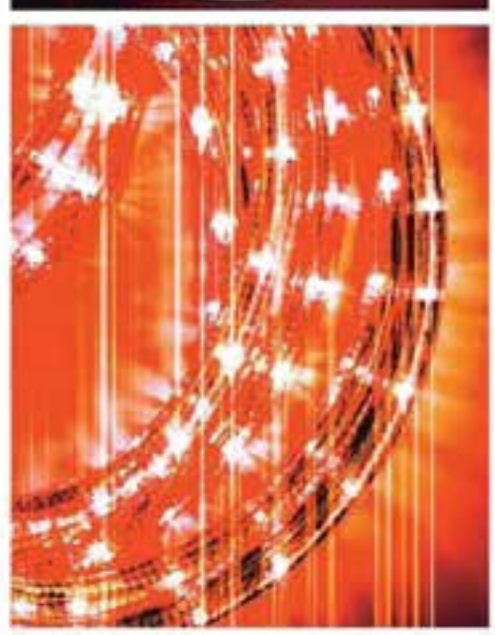
## 2 Selecting Objects

Flat or thin objects work best as most scanners only have a limited depth of field (ultra thin LED units having almost none). but as long as your subject can fit within the dimensions of the platen then the world is your oyster. But treat the platen carefully as it is fragile and easily scratched. Try not to place too much weight on its surface and avoid using abrasive materials.

WORDS BY SCOTT LEWIS

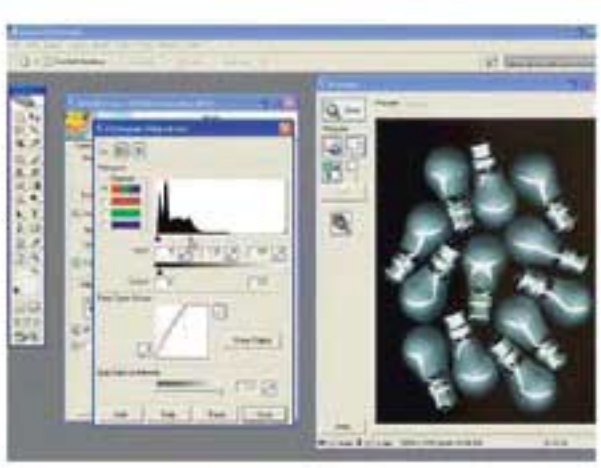



These light bulbs were scanned and then blue-toned using Photoshop's Hue/Saturation command



## 3 Creating a Preview

Access the scanner software, either directly or through Photoshop or Elements **File > Import** and perform a preview. In the options panel, set the image type to **24-bit colour** and resolution to **300dpi** (see panel far left). In the Target Size box input your required dimensions or select a pre-set size. Be aware that your marked out area will adjust to match these proportions.



## 4 Making the Scan

Auto-exposure options usually do a good job but can sometimes throw away useful shadow and highlight detail. If your software offers it, adjust the Adjustments Histogram to capture the widest range of tones. When you've got the image how you want it, hit Scan. The results will be output to your editing software where further changes can then be made if needed.

## POST PRODUCTION

### Cleaning and enhancing your scan

Most scans will benefit from a spot of after care. They may need brightness and contrast adjustment and there will probably be (despite your best efforts) some dust to remove. Use Levels to adjust the tones, and clone out any pesky dust deposits. If the problem is widespread consider applying an all-over treatment such as the Dust and Scratches filter, though some sharpness will be sacrificed as a result.

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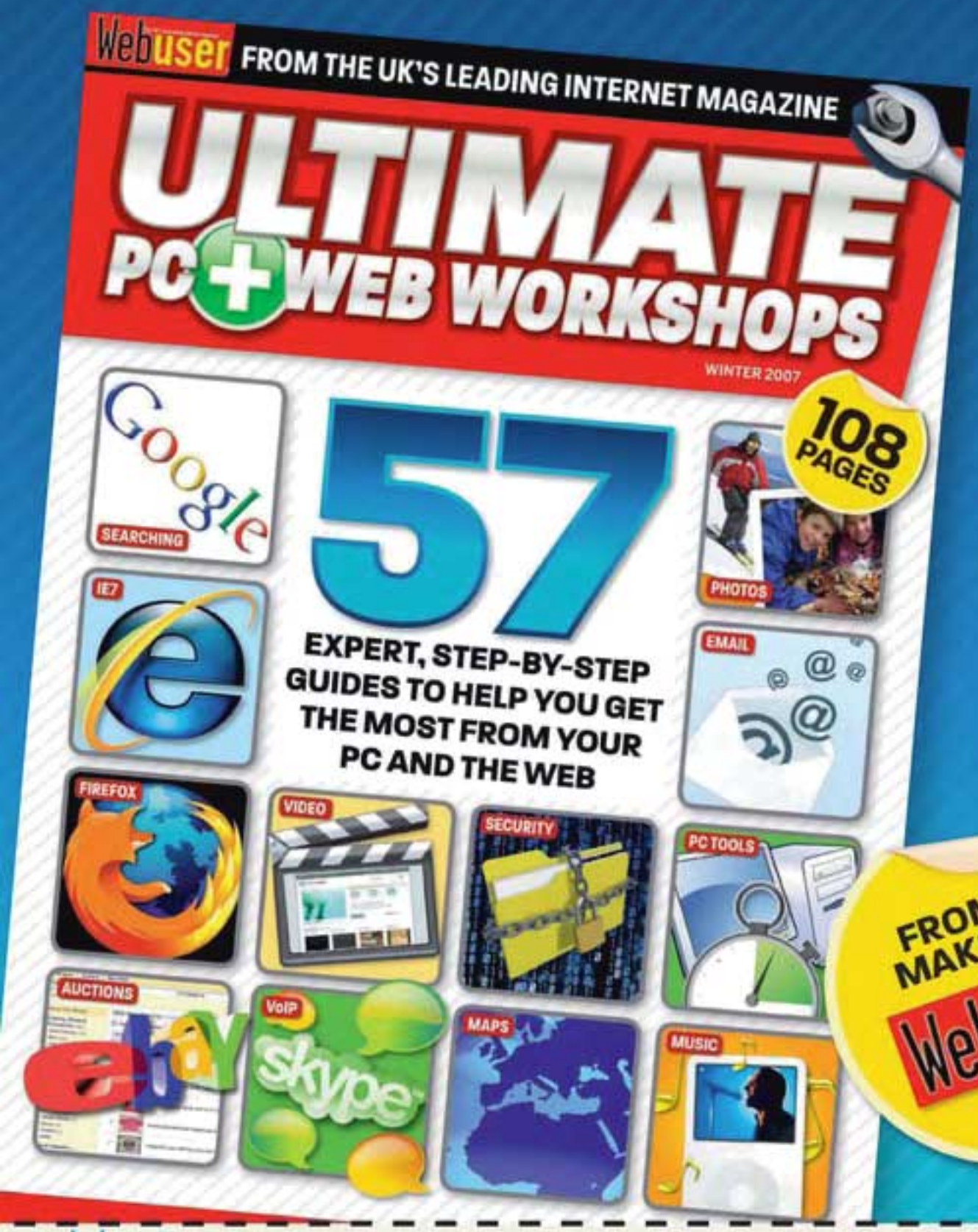


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# HELP! Technique Advice

contact **wdchelpfile@ipcmedia.com** with your questions

Your technical problems, whether on shooting or editing, are answered by our experts in these pages

## What's the best way to dodge and burn?

**Jim Watson**
**From:** London

How can I dodge and burn my photos most effectively when editing them in Photoshop?

**Martin Evening explains:** *There are several ways you can dodge and burn a photograph. The Adjustment layers method described here is suggested as a useful way for you to quickly dodge, burn or add contrast which is simple to grasp and is also quick and easy to use.*

*It doesn't matter which adjustment layer you select, so long as it is an adjustment that has no effect on the image when using the standard settings. You can choose Levels, Adjustment or Curves, Hue/Saturation or Brightness & Contrast adjustments. The important thing is that once you have added the new adjustment layer, you simply click OK to the initial adjustment dialogue without adjusting any settings. You can then change the blending mode to create the desired effect.*

### LIGHTENING THE GRASS

To start with I wanted to lighten the grass in the foreground. I began by adding an adjustment layer. I selected a Levels adjustment, but you could also choose Curves, Hue/Saturation or Brightness & Contrast. I then changed the blend mode to Screen; as this lightened the entire image, I selected the Gradient tool from the tools palette, set the gradient tool to the Linear gradient mode and drew a gradient from top to bottom, with black as the foreground colour. This step filled the associated layer mask with a gradient fill that hid the effect in the sky area and revealed the adjustment in the lower area only.

### SECOND ADJUSTMENT LAYER

Next, I wanted to darken the sky. To do this I added another Levels adjustment layer (the same way as I described before) and set the layer blend mode to Multiply. Since I only wanted to darken the sky I used the gradient tool again to draw a gradient that hid the effect on the lower half of the picture and only darkened the sky.

**Above:** The inset image shows a photograph that was processed from a Raw capture. The main photo is an edited version of the picture that was achieved through using a succession of adjustment layers where different blend modes were used to lighten, darken and add more contrast

### MORE SKY CONTRAST

Finally I wanted to add some more contrast to the top of the sky. In order to do this I added a third Levels adjustment layer and set the blend mode to Soft Light. The Soft Light blend mode will add more overall contrast and since I only wanted to affect the very top portion of the photograph, I used the gradient tool to fade the effect, as shown here. In addition, I faded the layer opacity to 60%. Remember that you can use the layer opacity slider like a fade effect for any of the adjustment layers.

# READER QUESTIONS

Send your technical woes to our experts at *wdc@ipcmedia.com*

## How can I increase macro sharpness?

**Rick Portman**
via WDC forum

I have a Nikon D40x and like to shoot macro, mostly of flowers. The problem, I'm encountering is that, in the macro mode, the area of the photo in sharp focus is very small. Is there any way to increase it?

**Nigel replies:** *In macro mode you have little control over the specific aperture chosen. Since the smaller the aperture the greater your area of focus (depth of field) you'd be better off switching to aperture priority mode and selecting the smallest aperture you can. This will necessitate the use of a tripod, since a small aperture will result in a slow shutter speed. Moving slightly further away and then criopping the shot later will also give you more depth of field. Interestingly, compact and bridge cameras produce greater depth of field at a given aperture because the sensor is physically smaller.*

## Can using a UV filter cause vignetting?

**Marc Falber**
via email

The reason I ask is that I bought a Tamron AF 18-250mm f3.5-6.3 lens last week and it came with a free UV filter. The pictures I have taken since seem to have chronic vignetting.

**Nigel replies:** *Vignetting is quite possible at the 18mm end of your zoom, especially when using filters with the deeper mounts. Some of the newer filters have low profile mounts to reduce the risk of vignetting but tend to cost more. If your filter was a freebie its unlikely to be one of those. If you use the wideangle end a lot you'd probably be better off removing it and using the lens hood as protection for the front element of your lens.*

## Ask Adobe

Got a question on Photoshop or Elements? Ask Adobe's imaging guru Terry Steeley

## Non destructive sharpening

**Rob Morgan**
**From:** Edinburgh

When sharpening my photos they often appear to look great on my monitor and yet on occasions oversharpened when printed out. As a result, I find myself returning to the original images and starting again. Can you help?

**Terry Steeley replies:** *Applying the correct amount of Sharpening to an image is a common problem shared by many Photoshop users. As a guideline, during the sharpening process you must ensure that you are viewing the image at 100%. To do this either, choose...* ***View > Actual Pixels*** *or double-click the Zoom Tool.*

*The technique I'm going to describe can be used in conjunction with all of the Sharpen Filters, in fact with all the Filters expect for Lens Blur. To begin, open an image into Photoshop and select...* ***Filter > Convert for Smart Filters****. This option has just produced a non-destructive Smart Object which is ideal for occasions when you are uncertain about how much sharpening to apply to an image. Next, choose...* ***Filter >Unsharp Mask****, enter a high value of 500% into the Amount, a Radius of 1 and a Threshold of 0 (this is excessive and ONLY for demonstration purposes of the technique) and click OK. I expect that your image is now over sharpened, as is mine.*

*Select...* ***Window > Layers*** *and look at the Layer Thumbnail, notice that it is different in appearance to normal. Because we converted our file to a Smart Object, the Unsharp Mask filter that we have just applied has become an adjustment filter and as such can be altered whenever we want. Double-click on the Unsharp Mask layer in the Layers palette and the Unsharp Mask dialog box re-opens allowing us to change our original values to produce a more appealing sharpened appearance.*

**JOIN OUR MAILING LIST TODAY** To ensure that you never miss an Adobe or Iridius seminar with Terry Steeley visit **www.iridius.co.uk/mailinglist** and sign up for our newsletter.

# Selecting Raw files

## Martin Lamb

**From:** London

I usually shoot Raw plus high-quality JPEG on my D200 but I've just downloaded a day's shots only to realise that I've recorded .NEF Raw files only. I know that Elements 5 can save a copy of each .NEF as a .jpeg individually, but can this be done by selecting a group of files?

**Nigel replies:** *Yes. Go to the File Menu and select Process Multiple Files. This will enable you to batch process your Raw files to jpeg. Make sure Elements' raw converter is set to 8 bit though, because Elements won't work with 16 bit files.*

# Dark spots on my shots

## Ursula Johnson

**From:** Bournemouth

I was lucky enough to get a Nikon D80 for my birthday recently and I love it. However, a few dark spots repeatedly appear on my images. Is there any way to fix this? Have I broken it?

**Nigel replies:** *It seems that you've got the dreaded issue of dust on your sensor! You can solve this yourself by simply investing in a sensor cleaning kit and using that. Take extra care as the sensor is a delicate piece of kit and irreparable once damaged, so if you're not fully confident in undertaking the work try your local camera store.*

# How do I shoot Lightning?

## Ewan Pearce

**From:** Clyde

What with all over the rain and stormy weather over our 'summer', I found myself caught in many a electric storm. I tried to capture the lightning, yet seemed to be too slow to react. Are there any reliable techniques for shooting lightning?

**Nigel replies:** *Lightning can be one of the most frustrating subjects to shoot due to the unpredictable nature of its impact and timing. There are, however, a few techniques that if you follow will greatly improve your chances of catching the moment of impact. The most important thing is to have a long shutter speed, this way you are more likely to have the shutter open when lighting does strike. Experiment depending on ambient light in the area, but anywhere up to 30 seconds is viable. If you are struggling with ambient light restricting the amount of time you can leave the shutter open, then try using a ND filter to aid the shot, and of course a tripod is imperative. It's also an idea to keep the ISO setting as low as possible, thus reducing the amount of noise in the image.*

# BYTE SIZE! Your small problems... our small answers

## Thumbnail printing?

**From:** Dan Button

I'd like to print some pages of thumbnails from my CD of images. What's the easiest way to do this? I have Photoshop 7.0.

**Matt replies:** *Go to the File menu, select Automate, then Contact Sheet II. You can choose how many pictures you want to get per sheet on the set-up page.*

## What does APO mean?

**From:** Matt Morrison

I want a new lens and have been researching Sigmas. What does 'APO' stand for?

**Matt replies:** *APO stands for 'apochromatic', and in the context of Sigma, refers to a lens that performs better in reducing chromatic aberration due to the use of special low-dispersion (SLD) glass.*

# PAUL EXPLAINS

## What is meant by vanishing point and rule of thirds?

## Tim Edwards

**From:** Essex

I've been trying to work on the composition of my shots recently and I've come across the terms 'the rule of thirds' and 'vanishing points' a lot yet the meaning of these phrases is a mystery to me. Can you shed any light?

**Paul replies:** Composition is imperative to good photography: a well-structured frame can completely transform a subject, and creative or abstract images much the same. Many photographers who are just starting out make the error of not paying enough attention to composition, yet these two simple techniques, or laws, could help them.

The **rule of thirds**, or law of thirds, refers to the placing of features in a photograph. Imagine a grid in your viewfinder or LCD comprising of two vertical and two horizontal lines equally spaced, forming a three-by-three grid. The four points at which the lines intersect are considered the main focal points of an image, or the points at which, if a subject is placed, it will have the most impact. As well as placing subjects on the intersect points of the image, arranging the composition so that subject matter is balanced between the thirds can assist the impact of the shot.

**Above:** The horizon line placement follows the rule of thirds

The rule of thirds can be applied to various subjects for extra impact. For example, with landscape photography it can be an idea to split the frame up with 2/3rd sky and 1/3rd land, or to place a feature such as a tree or a building on one of the four intersects to brighten up the shot. As with any 'rule' in photography, it is best used as a guide rather than a hard and fast rule, and can transform your images.

The other term you've seen in passing, **vanishing point**, refers to the appearance on parallel lines in a shot that seem to converge to a specific point, usually in the horizon, in the image. This form of composition is particularly useful at leading the eye through the shot to evoke interest.

# READER PICTURES

See p162 for how to enter: you too could win Elements 5.0!

# Evening Class

Photographic author and Photoshop guru Martin Evening passes his verdict on a selection of your photographs

## Electric Blue

### Stewart Bywater

**From:** Lincolnshire

I have been interested in photography since 2005. I now use a Canon EOS 10D and aspire to make a career in fashion and advertising photography. I've won a few awards and try to update my photoblog daily.

This image, 'Electric Blue', is of my cat. She has bright orange eyes but I colourised the shot and set the layers to 'hue'. The greys stayed roughly the same and the other colours were tinted blue to produce this dreamlike effect.

**CAMERA:** Konica Minolta Z3
**EXPOSURE:** 1/60sec

As Konica Minolta pulled out of the photographic business, Sony's H2 would be the current equivalent

### MARTIN'S COLOUR ADJUSTMENT FIX

*The key to a good pet photograph is to capture a pet's entertaining behaviour, which Stewart has certainly done here. Now on to the technique. Stewart chose to add a Hue/Saturation adjustment layer where he set the layer blending mode to Hue. On the right you can see the Layers palette with a Hue/Saturation layer above the Background layer and you will note that the blend mode is set to 'Hue'. Finally (bottom right), Stewart adjusted the Hue slider, taking the slider all the way to the right to create the hue colour shift we see here. The interesting point to note is Stewart's use of the Hue blend mode. What this does is to target the adjustment so that it only affects the hue component of the colour photo. Whenever you make a colour adjustment using an adjustment layer it is almost always a good idea to change the layer blend mode, except I don't recommend you always use the Hue blend mode, as you will end up masking the saturation. Instead I advise you to select the Color mode as this blend mode will target both the hue and saturation.*

# Away With The Clouds

## Leah Makin

**From:** North Yorkshire

I picked up my first digital camera when I was 15, but while doing a 3D design course I discovered a stronger passion for photography and I'm now studying for a Foundation degree in Photography. I also taught myself Photoshop though I still have lots to learn.

**CAMERA:** Canon EOS 350D
**LENS:** 18-55mm lens
**EXPOSURE:** 1/60sec

Discontinued but still available, the EOS 350D has now been replaced by the 400D model

## MARTIN'S SANDWICH LAYER ADVICE

*This style of shooting would suit some of the edgier fashion magazines, and the thing I like most about this photograph is the concept and the way in which Leah has captured the model – apparently lifted off the ground by the wind catching the umbrella. If you check out the close-up view of the feet, you can see they are only just lifted in the air and I imagine this was done by Leah asking the model to make small jumps. The close-up view offers some insight as to how the image was edited. Some of the picture has been made out of focus and there is a noticeable edge (albeit a soft one) between where the field is sharp and where it goes out of focus. You will also notice that Leah has added a sandwich layer that looks like a cracked plaster wall*

*texture. It is this layer that has produced the painterly look, but some of the texture lines such as the one crossing the model's legs do look a bit like a scratch. It's not necessarily a bad thing to leave things like this in, though, and some may argue that it is part of the overall look.*

# Tortellini

## Lucy Brown

**From:** London

I'm currently living in London, studying photography at university and trying to break into the fashion photography industry. I have been interested in photography for around four years and love to photograph people and objects, such as perfumes and foods. This is a food photography experiment taken in my studio.

**CAMERA:** Nikon D200
**LENS:** unknown
**EXPOSURE:** 1/125sec

Nikon's D200 can now be found for around £820, with the D300 model having recently superseded it

## MARTIN'S COMPOSITION ADVICE

*Food photography has constantly had to evolve to keep pace with our national obsession for all things 'foodie'. I would say that Lucy's food photograph has in this case adopted a rather commercial approach – one that would be suited for placing type over the photograph, perhaps. The lighting is good and I like the simple composition and design of the picture. But if Lucy wanted to take her food photography further then I would suggest she pays attention to all the important details. The food you photograph should appear as perfect as possible and should look sumptuous. For example, this picture is showing a cooked tortellini pasta parcel with basil leaves. This would suggest a pesto pasta dish, in which case, you would expect to see the pasta coated in a delicious-looking basil pesto sauce. At the moment it looks more like a display of ingredients rather than a forkful of something that is ready to eat. I realise this may seem like a trivial point, but it's an important one if you want to shoot food professionally. If you lack the confidence to do the food preparation yourself then it may be rewarding to work in tandem with an aspiring chef to get those perfect-looking food shots.*

# Schönbrunn Palace

## Itzik Abihatsira

**From:** Vienna

I am 27 years old and studying at business school while working full time. I like travelling and photographing, and at the moment I am using the Canon PowerShot A75 but I am thinking of upgrading it soon.

This picture, of Schönbrunn Palace in Vienna, is a panoramic one which I shot three images of and later stitched together with the software that came with my camera.

**CAMERA:** Canon PowerShot A75
**EXPOSURE:** 1/30sec

Canon's A550 model would be today's equivalent to the now-discontinued A75

## MARTIN'S STITCHING TIPS

*The true test of any photo-stitcher program is whether you can see the joins in the panorama! I think the Canon software has done a pretty good job here of merging a series of photographs together. It did take me a while to locate where the pictures were joined together, and if you look at the close-up detail view shown here you can see a ghost image of the Eagle statue at the top of the building. I would say that the Canon software performs better than the original Photomerge in Photoshop. But if you check out the auto-align and auto blend features in Photoshop CS3, I would say that Photoshop's stitching is now almost completely flawless.*

*Here are some tips for creating better panoramas with any stitching program. Firstly, try to rotate the camera around the axis of the lens. Next, avoid using a wideangle lens; use a longer focal length lens instead and shoot more pictures. When you photograph your subject, aim to get approximately a 30% overlap between each frame. It will also help if you shoot all your pictures in a manual exposure mode so that the exposures are all consistent (although you can sometimes auto correct for this later). And lastly, try to make the joins occur over the areas of less-important detail. In the panorama shot shown here it would have been better if the eagle and the building inscription were contained within the middle of a frame rather than at the edges.*

# EVERY PICTURE PUBLISHED WINS!

**Send us your pictures and not only get top advice from Martin but you will also get a brand new copy of the new version of the award-winning software package Adobe Photoshop Elements 5.0**

Adobe Photoshop Elements 5.0 is the market-leading consumer photo-editing and management software. It boasts groundbreaking features and a user-friendly interface. Visit **www.adobe.co.uk**

***Turn to page 162 for full details on how best to submit your pictures***

What Digital Camera Techniques

Take That!

# Black & White Landscapes

Last month we challenged you to shoot your best black & white landscapes shots using our tips – here's what you did

## Roland Luthi

**From:** Holland

This is a definition of grey: a neutral achromatic color midway between black and white. The intention when taking this picture was just that. I searched a long time for a scenery like this one and of course for the weather conditions to be just right. The picture had to contain some clear black and white parts, although I didn't want them to disturb the picture; the greyness had to be dominant.

What Digital Camera WINNER!

**CAMERA:** Nikon D80
**LENS:** 18-70MM

Nikon's D80 has fallen in price by a considerable amount, making it one of the best value semi-pro DSLR currently on the market

## Monia Sbreni

**From:** Italy

**CAMERA:** Canon S3IS
**LENS:** n/a
**EXPOSURE:**

Canon's S3IS sports an 6MP sensor, 12x optical zoom and a 2in LCD screen

I took this image on a visit to the magical M'Hamid in Morocco. M'Hamid is a small town on the cusp of the Sahara desert. While there isn't much to see in the town itself, and the main industry is that of desert tours, the area is all about the desert's beauty. Rolling dunes highlight the horizon and you can't help but be inspired to take photographs.

For this shot I was on top of a dune, wondering what kind of composition would be best. I already knew that I wanted to convert to mono, so selecting this area of contrast was perfect. The footprints and pondering pose summed up the emotion of the moment for me.

## Magnus Granby

**From:** Oslo, Norway

The challenge in this shot was the sun, which was pretty much straight on and slipping in and out between the clouds, making it very hard to get a reasonably good exposure of the whole scene.

To overcome this, I took multiple exposures of the scene, at a constant aperture of f/9, while varying the shutter speed from 1/200 – 1/8sec, making sure I captured good detail in both highlight and shadows areas. The exposures were then later combined into a single image using Photomatix. While shooting, the camera was mounted on a tripod and to deepen the sky and get more cloud detail I used a circular polarising filter.

I finished off by converting the image to black and white in Photoshop, using the Channel Mixer adjustment filter. I then used multiple Levels and Curves adjustment layers with masks for dodging and burning, to accentuate areas of interest in the image. As a final step, I also sharpened the image very slightly and added a slight amount of noise.

**CAMERA:** Canon 20D
**LENS:** 10-20MM
**EXPOSURE:** various

Canon's 20D has now been replaced twice, first by the 30D model and recently by the 40D.

## Alejandro Seara

**From:** Argentina

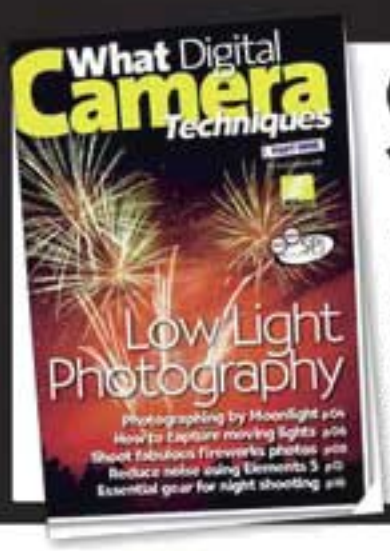
**CAMERA:** Canon S3IS
**LENS:** n/a
**EXPOSURE:** various

Canon's Powershot S3 IS has recently been replaced by the S5 IS

Macchu Picchu, from Quechua language, means 'Old Mountain'. It was built in the fifteenth century in the Central Andes, in the south of Peru, as a palace and sanctuary.

I took this picture in April while travelling around Peru. To take the shot I utilised the High Dynamic Range technique, setting the camera in Aperture Priority mode before taking three different exposures; one correctly exposed, one at -2EV and the last at +2EV.

I used Photomatix to generate the HDR and do tone mapping. After that I desaturated the image in Photoshop CS2 and worked with the Levels and Curves.




## Can you TAKE THAT?

### You could win a Joby Gorillapod SLR-Zoom!

All you need to do is read our free monthly technique pull-out, then send us your best picture on that theme. This month it's **Low Light Photography**, so get shooting. If your picture triumphs you'll win a fabulous (and extremely useful) Gorillapod SLR zoom. Weighing less than 250g, it's strong enough to hold a DSLR with a decent zoom lens. Not only can it be used as a mini tripod, but thanks to its unique design it can also be wrapped around trees, railings or whatever is to hand – perfect for long exposures or self-portraits.

*Submit up to three pictures on the **Low Light Photography** theme by **Thursday 18th October**.*
*For submission guidelines and address details see page 162.*

# TAKE THE Photoshop Challenge

## One image mixed up in Photoshop; there are no rules... that's the challenge

Fancy yourself as a bit of a Photoshop whizz or a PaintShop pro? Whatever your favoured software, individual style or level of ability, we want to see what you can do.

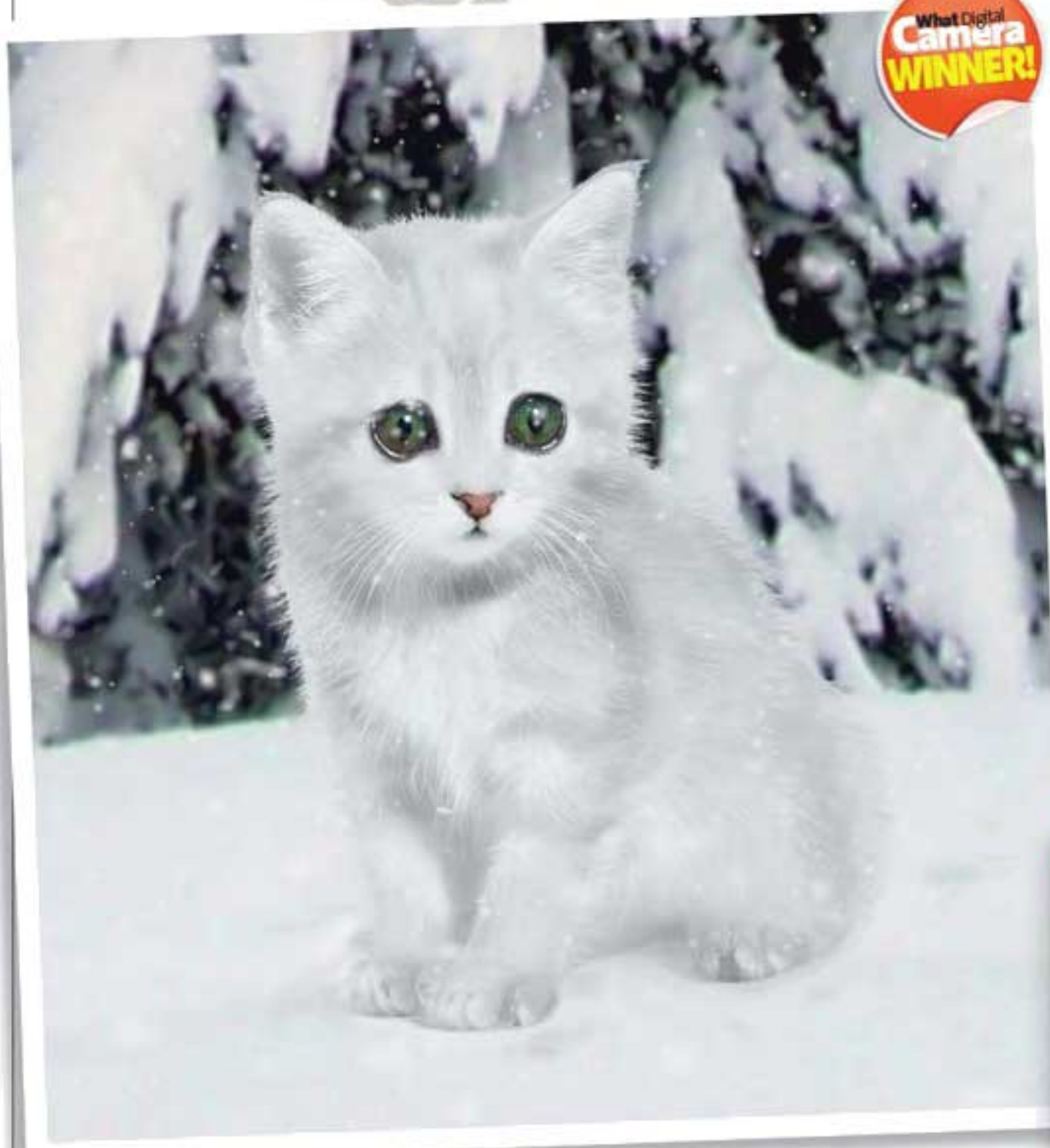
Enter the Photoshop Challenge and you could win a copy of the fantastic new Adobe Lightroom 1.0 software.

Download the images now from our website and if the editor likes what he sees, you could be appearing in next month's issue of WDC.

### THE IMAGE WE GAVE YOU

**KITTY**

The image of a sad-looking kitten on a white background was always bound to get the imagination racing!



## Andrea Gatti

**From:** Tomio

There were a lot of different possibilities that came to mind when first viewing the 'Kitty' image. After much deliberation I decided that the sad eyes lent themselves to the creation of a cold cat! To create the Snowcat image, I first added a vector mask to the cat, then added a background with snow and trees while bearing in mind that I had to achieve the right view and perspective. I made the cat black and white and added a white cat silhouette to lighten the dark areas. I created a layer on which I enhanced the colours of the eyes and nose, and after adding three layers for the falling snow, I created a photo filter to equalize colours. To finish, I added a final layer to adjust the levels, and white regulation in particular.

### OUR VERDICT

*Andrea submitted three images to our competition, each of which was first class. The Snowcat walked away with the honours however, with Andrea demonstrating a fantastic level of photo-editing skill alongside a colourful imagination in creating the submission. One frozen Kitty and a worthy winner!*

## Shannon Dagher

**From:** California

First I added a vintage floral wallpaper texture image as a layer; I played with Curves, Hue/Saturation etc. to get the right balance. Then I used various grunge and dirt Brushes to enhance the 'vintage/worn' look. I then added a blank-framed, yellow-tinted 'Through the Viewfinder' image, complete with dust, noise and border, as a texture layer.

**OUR VERDICT**

*While the kitty hasn't been changed too much, this eye-catching entry really stood out among its competitors. It's one of the rare breed of sub-missions we receive that could be described as a standalone work of art.*

## Jason Freeman

**From:** Israel

I found a picture I took of a lion sitting on the grass at just the right angle and adjusted the colours to make it less sharp. I cut out kitty's head with the lasso tool and pasted it onto the lion, using a soft brush to blend the two. After adjusting the colours, light and tone, I flattened the image, duplicated the layer again and used Nik Pro sharpener on it. I then flattened the two layers into one, made a few minor adjustments, and voilà.

**OUR VERDICT**

*The sad kitten doesn't look so cute any more! Jason has taken the sad-looking original image and skilfully placed it onto a not-so-cute looking lion! Excellent work.*

# NEXT MONTH'S Photoshop Challenge

**Your mission, should you choose to accept it, is to transform this image...**

To participate, simply download the high-resolution JPEG file from our website, manipulate it in any way you like (using any photo-editing software) and send it to us. You can combine it with other images, as long as you don't breach anyone's copyright (ie, all pictures are either yours or used with permission).

***www.whatdigitalcamera.com/downloads***

## OUR EXAMPLE

### Undersea Shark Boy

In this example WDC's Art Editor Steve Crabb used layer blend modes to colourise the baby and to blend him into the blue background. He also used layers and masks to connect the shark body to the baby. Think you can do better? Then take up the challenge...

**WIN!**

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| AF 16mm F2.8 Fisheye | £499 | or £21 mth | AF DX 12-24mm | £649 | or £28 mth |
| AF 18mm F2.8 D | £1145 | or £48 mth | AF-S 17-35mm F2.8 | £1099 | or £46 mth |
| AF 20mm F2.8 D | £358 | or £15 mth | AF-S DX 17-55mm F2.8 | £848 | or £36 mth |
| AF 24mm F2.8 D | £288 | or £12 mth | AF 18 35mm F3.5 4.5 D | £335 | or £14 mth |
| AF 28mm F2.8 D | £169 | | AF-S DX 18-55mm F3.5-4.5G II | £129 | |
| AF 35mm F2.0 D | £199 | | AF-S DX 18-70mm F3.5-4.5G | £169 | |
| AF 50mm F1.8 D | £79 | | AF 18-135mm DX F ED | £209 | or £9 mth |
| AF 50mm F1.4 D | £189 | | AF-S DX 18-200mm F3.5-5.6G | £479 | or £20 mth |
| AF 85mm F1.4 D IF | £749 | or £32 mth | AF 24 50mm F3.3 4.5 D | £355 | or £14 mth |
| AF 85mm F1.8 D | £249 | or £11 mth | AF 24-85mm F2.8-4 DIF | £394 | or £17 mth |
| AF 105mm F2 D DC | £675 | or £29 mth | AF-S VRG 24-120mm F3.5-5.6 IF ED | £415 | or £18 mth |
| AF 135mm F2 D DC | £849 | or £36 mth | AF-S 28-70mm F2.8 D | £1075 | or £45 mth |
| AF 180mm F2.8 D IF ED | £498 | or £21 mth | AF-DG 28-200mm F3.5-5.6 AF, DH | £179 | |
| AF-S VR 200mm F2 | £2398 | or £101mth | AF 55 200mm F4 5.6 ED Black | £139 | |
| AF-S VR 300mm F2.8 | £2789 | or £118mth | NEW AF 55-200mm AF-S VRDX | £199 | or £9 mth |
| AF-S 300mm F4 IF ED | £798 | or £37 mth | AF 70-200mm VR AFS-G2.8 | £1148 | or £48 mth |
| AF-SII 300mm F2.8 | £2978 | or £124mth | AF-S VR70-300mm f4.5-5.6GIF-ED | £330 | or £17 mth |
| AF-SII 400mm F2.8 | £5398 | or £226mth | AF 80-200mm F2.8D ED+CL-43A | £680 | or £29 mth |
| AF-SII 500mm F4 | £4748 | or £199mth | AF VR 80 400mm F4.5 5.6 DED | £959 | or £40 mth |
| AF-SII 600mm F4 | £5999 | or £251mth | AF-S VR 200mm-400mm F4G IF-ED | £3744 | or £157mth |
| AF 60mm F2.8 DMicro | £259 | or £11 mth | | | |
| AF 85mm F2.8PC Micro shift | £1085 | or £46 mth | | | |

**NEW LENSES**
- AF-S DX 18-135
- AS-S 70-300 VR

See website for Details

## CONVERTERS

AF-S TC-17EII £289
AF-S TC-14EII £289
AF-S TC-20EII £279

## EXTENSION TUBES

8mm £69
14mm £89
27.7mm £95

## WIRELESS FILE TRANSMITTERS

- USB 2.0 port connection
- Transfer images directly to any IEEE 802.11b compatible access point
- Doesn't restrict movement

WT-1 Wireless Transmitter £379.99

- IEEE 802.11b/g support for: faster speeds, network protocols and greater security options (req. Nikon Capture 4.2 or higher)

WT-2 Wireless Transmitter £599.99

- Compatible with the Nikon D200, See our website for more details.

WT-3 Wireless Transmitter £399.99

## FILTERS prices start from...

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|---|---|---|---|---|---|
| Circular Polarizing | £75.99 | | L39 UV | £27.99 | |
| A12 Amber | £27.99 | | Neutral Colour | £21.99 | |
| B2 Blue | £27.99 | | ND400 Neutral Density | £27.99 | |
| B8 Blue | £27.99 | | ND4S Neutral Density | £27.99 | |
| L18C Skylight | £30.99 | | ND8S Neutral Density | £27.99 | |
| L37C UV | £27.99 | | O56 Orange | £27.99 | |

| | | | |
|---|---|---|---|
| R60 Red | £27.99 | | |
| SOFT No.1 | £79.99 | | |
| X0 Green | £27.99 | | |
| Y48 Yellow | £27.99 | | |
| YS2 Yellow | £27.99 | | |
| C-PL1L Drop-in Circular | £179.99 | | |

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- New U Point™ technology
- Selective tools and Colour Management control

**Nikon Capture NX** £119.99

- Allows users to control many digital SLR functions remotely from a PC.
- Capture NX compatible – smoother image processing from shooting to transfer and storage.
- Ideal for industrial, surveillance, wildlife and nature photographers to take that critical once-in-a-lifetime shot.

**NEW Nikon Camera Control Pro** £29.99

## DIGITAL SLR ACCESSORIES

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| D40 & D40x | AS-15 | EN-EL9 | MH 23 | EH-5 | EP-5 | CF-DC1 | DR-6 | DG-2 | DK-22 | Correction Lens | DK-5 | DK 16 | ML-L3 | UC-E4 | EG-D100 | FSA-L1 | SB-600 |
| | £18.99 | £39.99 | £34.99 | £74.99 | £24.99 | £34.99 | £199.99 | £77.99 | £3.99 | £12.99 | £3.99 | £3.99 | £14.99 | £15.99 | £15.99 | £299.99 | £149 |
| D80 | CF-D80 | EN-EL3e | HL-EL3e | MH-18 | MH-19 | EH-5 | SC-28 | ML-L3 | MC-DC1 | BM-7 | AS-15 | MB-D80 | DR-6 | DG-2 | Correction Lens | UC-E4 | EG-D100 |
| | £34.99 | £49.99 | £39.99 | £34.99 | £199.99 | £74.99 | £49.99 | £14.99 | £29.99 | £6.99 | £18.99 | £129.99 | £199.99 | £77.99 | £12.99 | £15.99 | £15.99 |
| D200 | EN-EL3e | MB-D200 | AS-10 | EH-6 | MH-18A | MH-19 | CF-D200 | BM-6 | DK-21 | DK-21M | DG-2 | DK-7 | DR-6 | DK-5 | MC-35 | MC-36 | SC-28 |
| | £49.99 | £129.00 | £52.99 | £74.99 | £34.99 | £199.99 | £49.99 | £6.99 | £3.99 | £19.99 | £77.99 | £5.99 | £199.99 | £3.99 | £99.99 | £119.99 | £49.99 |
| D2Xs | EN-EL4 | MH-21 | EH-6 | HL-EL4 | BL-1 | BL-2 | ML-3 SET | WT-2 | WA-E1 | WA-S1 | DG-2 | DR-5 | MC-30 | SC-29 | Correction Lens | BM-3 | SC-28 |
| | £89.99 | £129.99 | £74.99 | £59.99 | £14.99 | £16.99 | £189.99 | £599.99 | £129.99 | £44.99 | £77.99 | £199.99 | £55.99 | £59.99 | £12.99 | £6.99 | £49.99 |
| D2Hs | EN-EL4a | MH-21 | EH-6 | HL-EL4 | BL-1 | BL-2 | WT-2 | WA-E1 | WA-S1 | Focus Screen | Focus Screen | Focus Screen | DK-17A | Correction Lens | MC-35 | ML-3 | SC-28 |
| | £89.99 | £129.99 | £74.99 | £59.99 | £14.99 | £16.99 | £599.99 | £129.99 | £44.99 | £24.99 | £19.99 | £29.99 | £19.99 | £12.99 | £99.99 | £188.99 | £49.99 |

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*On all products over £200.

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**The 400D – optimum performance with the ability to minimise dust – from £399!**

With a broad array of functions designed to deliver optimal performance in a compact chassis, the EOS 400D Digital offers advanced features for precision shooting and ease of use.

Further kits available for the 400D, 30D and 5D see our website for details

## 12 MONTHS INTEREST FREE!

On All orders over £200

see website for terms and conditions

Canon EOS 400D

10.1 million pixels

| | |
|---|---|
| EOS 400D BODY ONLY | £399 or £17mth |
| EOS 400D + EF-S 18-55 f/3.5-5.6 | £439 or £20mth |
| EOS 400D + EF-S 18-55 + 55-200mm + BG-E3 Grip | £629 or £27mth |

## + FREE 2GB CARD

EOS 40D

40D BODY ONLY (£1059 with 17-85mm lens) £779 or £33mth

| | |
|---|---|
| 30D BODY ONLY 8.2 million pixels | £550 or £23mth |
| 30D + EF-S 18-55 f/3.5-5.6 8.2 million pixels | £599 or £25mth |
| 30D + EF-S 17-85 f4 / 5.6 IS USM 8.2 million pixels | £828 or £35mth |

## + FREE 4GB CARD

EOS-1Ds Mark III

1Ds MK III BODY ONLY No Deposit Req. £5999 pre-order

EOS-1D Mark III

10.1 million pixels

The EOS-1D Mark III replaces the EOS-1D Mark II N as the world's fastest digital SLR.

A ground-up redesign introduces a host of new features and advancements to Canon's flagship EOS-1 series, including a 3.0" LCD with Live View mode, EOS Integrated Cleaning System, new auto focus system with 19 cross-type sensors, and 63-zone exposure metering

12.8 million pixels

**EOS 5D TIPA Awards 'Best D-SLR professional camera' now at a superb price!**

With no cropping or magnification effect, the EOS 5D's 12.8 MP full frame CMOS sensor offers full freedom of expression. Subtle tonal gradations are reproduced in shadow, midtone and highlights. .

EOS 5D

| | |
|---|---|
| 5D BODY ONLY | £1449 or £65 mth |
| 5D + EF-S 24-105 mm f4L IS USM | £1968 or £83 mth |

EOS 350D

8.2 million pixels

EOS 350D + 18-55 mm £369 or £16 mth

EOS-1Ds Mark II

17.2 million pixels

1Ds Mark II BODY ONLY £4349 or £190 mth

1D Mark III BODY ONLY PRE-ORDER COMING SOON £2900 or £90 mth

## Canon EF LENSES

| | | | | | |
|---|---|---|---|---|---|
| EF14mm f2.8 L | £1349 or £58 mth | EF100mm f2.0 | £299 or £13 mth | EF28 105mm f3.5 4.5 USMII | £174 |
| EF15mm f2.8 | £464 or £20 mth | EF135mm f2.0 L | £672 or £30 mth | EF28 105mm f4 5.6 USM | £144 |
| EF20mm f2.8 U | £318 or £14 mth | EF135mm f2.8 | £285 or £12 mth | EF28 135mm f3.5 5.6 Image Stabiliser | £294 or £13 mth |
| EF24mm f1.4 | £878 or £37 mth | EF200mm f2.8 L | £489 or £21 mth | EF28 200mm f3.5 5.6USM | £268 or £12 mth |
| EF24mm f2.8 | £308 or £13 mth | EF 300mm f2.8 US | £2935 or £130 mth | EF28 300mm f3.5 5.6 L IS USM | £1478 or £64 mth |
| EF28mm f1.8 U | £308 or £13 mth | EF400mm f2.8 L USM | £4869 or £203 mth | EF55 200mm f4.5 5.6 II USM | £119 |
| EF28mm f2.8 | £135 | EF400mm f4.0 DO IS USM | £3848 or £162 mth | EF70 200mm f2.8LIS | £1247 or £51 mth |
| EF35mm f1.4 L | £927 or £39 mth | EF500mm f4.0 L Image Stabiliser | £3998 or £168 mth | EF70 200mm f4.0L | £418 or £19 mth |
| EF35mm f2.0 | £179 | EF600mm f4.0 L Image Stabiliser | £5478 or £230 mth | EF70 200mm f4.0L IS USM | £699 or £30 |
| EF50mm f1.2 USM | £918 or £39 mth | EFM50mm f2.5 Macro | £180 | EF70 300mm f4 5.6 IS USM | £365 or £16 mth |
| EF50mm f1.4 | £223 or £10 mth | EF-S60mm f2.8 Macro | £229 or £10 mth | EF70 300mm f4.5 5.6 DO IS USM | £775 or £34 mth |
| EF50mm f1.8 | £69 | MP-E 65mm f2.8 1-5x Macro | £700 or £30 mth | EF75 300mm f4.0 5.6 III USM | £175 |
| EF85mm f1.8 USM | £259 or £11mth | EF100mm f2.8 U Macro | £349 or £15 mth | EF75 300mm f4.0 5.6 III | £149 |
| EF85mm f1.2 L II USM | £1258 or £51mth | EF180mm f3.5 L Macro | £937 or £40 mth | EF100 300mm f4.5 USM | £229 or £8mth |
| | | EF-S10-22mm f3.5-4.5 USM | £475 or £20 mth | EF100 400 f4.5 5.6 L IS | £999 or £42mth |
| | | EF16-35mm f2.8 LUSM MKIINEW | £1078 or £46 mth | | |
| | | EF17-40mm f4.0 L USM | £479 or £20 mth | | |
| | | EF17-55mm f2.8 IS USM | £629 or £27 mth | | |
| | | EF-S17-85mm f4.0-5.6 IS USM | £359 or £15 mth | | |
| | | EF20-35mm f3.5-4.5USM | £269 or £12 mth | | |
| | | EF24-70mm f2.8L | £770 or £33 mth | | |
| | | EF24-85mm f3.5-4.5USM | £226 or £10 mth | | |
| | | EF24-105mm f4L IS | £620 or £26 mth | | |
| | | EF28-90mm f4-5.6 III | £93 | | |

NEW EF-S 18-55 f3.5-5.6 IS

£159

NEW EF-S 55-200 f4-5.6 IS

£239 or £10 per month

NEW EF-S 14 2.8 L II USM

£1799 or £76 per month

## Canon CONVERTERS

| | |
|---|---|
| 12mm | £69 |
| 25mm | £109 |
| EF 1.4XII | £219 |
| EF 2XR | £229 |

## Canon FLASH GUNS

430 EX MT-24 EX NEW 580 EX II

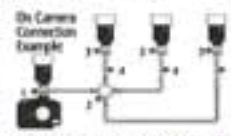
| | | | |
|---|---|---|---|
| 220 EX | £120 | MR14 EX Macrolite | £329 |
| 430 EX Speedlite | £169 | MT-24 EX Macrolite Twin Lite Flash | £589 |
| 580 EXII Speedlite | £350 | | |

## Canon MULTIPLE FLASH SET UP

1 2 3 4 5 6 7

**ON CAMERA ACCESSORIES:**

| | |
|---|---|
| 1. TTL Hot Shoe Adaptor 3 | £56.75 |
| 2. TTL Distributor | £41.35 |
| 3. Off Camera Shoe Adaptor | £19.95 |
| 4. Connection Cord 0.6m length | £38.95 |
| 5. Connection Cord 3m length | £41.35 |



**OFF CAMERA ACCESSORIES:**

| | |
|---|---|
| 6. Off Shoe Cord 3 | £44.99 |
| 7. L Bracket SB-E1 | £129.99 |

## Canon FILTERS prices start from...

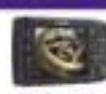
UV Filter £12.49

| | |
|---|---|
| Sky light | £20.99 |
| Regular | £20.99 |
| ND 4L Neutral Density | £29.99 |
| ND 8L Neutral Density | £29.99 |
| Circular Polarizing | £79.99 |
| Softmat 1 Soft Focus | £64.99 |

## Canon WIRELESS FILE TRANSMITTER & PORTABLE STORAGE

- Compatible w/EOS 1Ds Mk II, EOS-1D Mark II, EOS and the EOS 5D
- Transfer images directly from camera thru wireless or Ethernet-based LAN system to an FTP server.

WFT-E1 Wireless Transmitter £779.99



Features a large ultra-bright 3.7" TFT screen with 160° viewing angle for image and video review

| | | | |
|---|---|---|---|
| M30 | Media Storage | 30GB | £359.99 |
| M80 | Media Storage | 80GB | £449.99 |

## Canon DIGITAL SLR ACCESSORIES

| | | | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| EOS 400D | BG-E3 | NB-2LH | CA-2L | CB-2LWE | CBC-NB2 | ACK-DC20 | RS-60E3 | RC-5 | RC-1 | Angle Finder C | EP-EX15 | RF EF | DioEScreen | CUP-EF | EH-18L | EW100 | IFC 400 |
| | £74.99 | £45.00 | £24.99 | £35.00 | £65.00 | £45.00 | £23.99 | £17.99 | £17.99 | £149.99 | £17.91 | £7.61 | £8.49 | £6.90 | £34.99 | £15.99 | £15.00 |
| EOS 30D | BG-E2 | BGM-E2 | BP511 | CB-5L | CAPS 400 | CA 570 | ACK E2 | RS80N3 | TC80N3 | LC 5 | Angle Finder C | EPEX 15 | Rubber Frame Ec | Dioptrics | Eyecup EE | WFT-E1 | EH17L |
| | £109.99 | £15.99 | £54.99 | £39.99 | £89.99 | £55.00 | £59.99 | £39.99 | £99.99 | £329.99 | £149.99 | £17.91 | £5.98 | £8.49 | £5.98 | £779.99 | £29.99 |
| EOS 5D | BG-E4 | BP511 | CAPS 400 | CB-5L | CA 570 | CB 570 | RS80N3 | TC80N3 | LC 5 | Angle Finder C | EPEX 15 | Rubber Frame Ec | Dioptrics | Eyecup EE | Focus Screen Ec-CLE | WFT-E1 | ERGA1 |
| | £145.99 | £54.99 | £89.99 | £39.99 | £55.00 | £29.00 | £39.99 | £99.99 | £329.99 | £149.99 | £17.91 | £5.98 | £8.49 | £5.98 | £25.99 | £779.99 | £114.99 |
| EOS-1D Mark III | LP-E4 | ACK-E4 | LC-E4 | CB570 | RS80N3 | TC80N | LC5 | Angle Finder C | Antifog | Dioptrics | Eyecup EG | Focus Screen Ec | WFTE2 | DSKE3 | Hand Strap E1 | Wide Strap L6 | IFC 500 |
| | £99.99 | £89.99 | £299.99 | £29.00 | £39.99 | £99.99 | £329.99 | £149.99 | £24.99 | £19.99 | £9.99 | £25.99 | £649.99 | £599.99 | £21.00 | £19.99 | £29.99 |
| EOS-1Ds Mark II | NP-E3 | DCKE1 | NC-E2 | RS80N3 | TC80N3 | LC 5 | Angle Finder C | Rubber Frame Ec | Dioptrics | Eyecup EC-II | Antifog EC | Focus Screen Ec | WFT-E1 | ERGA1 | DVKE2 | Hand Strap E1 | Slack Strap L5 |
| | £99.99 | £79.99 | £249.99 | £39.99 | £99.99 | £329.99 | £149.99 | £7.91 | £8.49 | £9.69 | £24.99 | £25.99 | £779.99 | £114.99 | £699.99 | £21.00 | £19.99 |

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## OLYMPUS E-SYSTEM E-410

10.0 million pixels

**Extremely compact digital SLR cameras with Live Preview**

This new D-SLR is compact and light-weight, yet provides photographers with the additional comfort of a Live View viewing, so you can use the large 2.5"/6.4cm HyperCrystal LCD to frame your shots easily.

| | |
|---|---|
| E410 BODY + 14-42mm lens | £439 or £19 mth |
| E410 BODY + 14-42 + 40-150mm Twin lens Kit | £549 or £23 mth |

## OLYMPUS E-SYSTEM E-510

10.0 million pixels

new

**Olympus E510**

The 10 megapixel Olympus E-510 digital SLR is ready to deliver nothing short of the ultimate in professional-grade photography. With Live View available on the 2.5"/6.4cm HyperCrystal LCD makes it extremly comfortable to frame compositions.

| | |
|---|---|
| E510 BODY + 14-42mm lens | £539 or £23mth |
| E510 BODY + 14-42+ 40-150mm Twin Kit | £679 or £28 mth |

## PENTAX K100D Super

6.31 million pixels

new

**The new K100D Super Digital SLR**

With full compatibility with SDM lenses, PENTAX brings you a technologically advanced SLR at an affordable price. Featuring Shake Reduction, the PENTAX K100D Super offers a 2.5" LCD with an impressive 210,000 pixel resolution.

| | |
|---|---|
| K100D SUPER BODY ONLY | £369 or £16 mth |
| K100D SUPER + 18-55MM | £389 or £17 mth |
| K100D SUPER + 18-55MM/50 - 200 | £529.99 or £23 mth |

## PENTAX K10D

10.0 million pixels

**Pentax K10D Super Digital SLR**

Developed as the result of Pentax's pursuit of higher-quality, finer-resolution digital images, the Pentax K10D SLR camera combines 10.2 effective megapixels with an array of advanced features. Important features include the Pentax-developed Shake Reduction (SR) system to minimize the adverse effects of camera shake and a newly developed A/D converter designed to convert a large volume of data more faithfully and swiftly. The Pentax K10D DSLR also comes equipped with a host of features and functions. They include a new Dust Removal (DR) system to keep dust off the CCD surface, a Pentax-origina exposure system for faithful reproduction of the photographer's creative intentions, and a dependable dust-proof, water-resistant body construction.

| | |
|---|---|
| K10D BODY ONLY | £453 or £19 mth |
| K10D BODY + 18-55mm KIT | £478 or £20 mth |
| K10D BODY + 18-55mm + Battery Grip | £589 or £25 mth |
| K10D BODY + 18-55mm + 50-200mm | £649 or £28 mth |
| K10D BODY + TAMRON 17-35mm | £689 or £29 mth |
| K10D BODY + 16-45mm | £733 or £31 mth |

## FUJIFILM S5 PRO

6.2 million pixels

**Fujifilm proudly announce the FinePix S5 Pro, the keenly-awaited successor to the acclaimed FinePix S3 Pro.**

Fujifilm's ultimate goal in development of its DSLR cameras has been to maximise image quality through constant research and development. With weatherproof seals, and first-rate design, the S5 Pro will be a camera truly deserving of the term 'workhorse' equally in the studio as on a nature assignment in a rainforest.

| | |
|---|---|
| S5 PRO BODY ONLY | £952 or £40 mth |

## SONY α A100

10.2 million pixels

| | |
|---|---|
| A100 BODY ONLY | £349 or £15 mth |
| A100 + 18-70mm lens | £429 or £26 mth |
| A100 + 18-70mm and 75-300mm lens | £579 or £25mth |
| A100 + 18-200mm lens | £599 or £28 mth |

## SAMSUNG GX-10

10.0 million pixels

**Take a sharper image, with richer colours for a truly compelling composition.**

Taking photos is made easier with the PentaPrism viewfinder with its high magnification (0.95x) to provide a clearer, wider field of view (95%) for optimum shooting.

| | |
|---|---|
| GX-10 BODY + 18-55mm+ 50-200mm lenses | £599 or £25mth |

## SIGMA SD14

14.0 million pixels

**The SD14 uses an innovative, groundbreaking direct image sensor...**

Capable of detecting red, green and blue light at every single pixel, with a high image quality from 14 mp sensor

| | |
|---|---|
| SD14 BODY ONLY | £737 or £31 mth |
| SD14 + 15-30 EXDG + SANDISK 1GB EXT III CF | £968 or £41 mth |

## Leica DIGILUX 3

7.0 million pixels

**The new Leica D system gives ambitious amateurs and professional photographers a whole new range of possibilities.**

The LEICA DIGILUX 3 is the first Digilux camera with an interchangeable lens and therefore forms the basis for the Leica D system, a completely independent digital SLR system. Comes with Leica D 14-50mm ASPH f2.8-3.5 lens.

| | |
|---|---|
| DIGILUX 3 BODY + 14-50mm APSH f2.8-3.6 | £1790 or £42 mth |

## SIGMA LENSES

**70-200mm f2.8 EX DG Macro**

HSM EX APO

Four SLD, large aperture zoom lens designed specially for DSLR cameras with close-up capability

new £678.99

**17-70mm f2.8-4.5 DC MACRO**

ASP. IF



An ideal large aperture standard zoom lens for digital SLR cameras

new £219.99

| | |
|---|---|
| 8mm F3.5 EX DG | £478.99 or £21 mth |
| 14mm F2.8 EX | £531.99 or £23 mth |
| 15mm F2.8 Fisheye DG | £388.99 or £17 mth |
| 20mm F1.8 EX DG | £288.99 or £13 mth |
| 24mm F1.8 EX DG | £239.99 or £10 mth |
| 28mm F1.8 EX DG | £208.99 or £10 mth |
| 30mm F1.4 EX DC HSM | £259.99 or £12 mth |
| 50mm F2.8 EX DG Macro | £190.99 |
| 70mm F2.8 EX DG Macro | £298.99 or £13 mth |
| 105mm F2.8 EX DG Macro | £268.99 or £12 mth |
| 150mm F2.8 EX DG APO Macro | £423.99 or £19 mth |
| 180mm F3.5 EX DG | £463.99 or £20 mth |
| 300mm F2.8 EX DG | £1498.99 or £64 mth |
| 500mm F4.5 EX DG | £2523.99or £106mth |
| 800mm F5.6 APO EX DG | £3558.99or £150 mth |
| 10-20mm F4-5.6 EX DC HSM | £289.00 or £13 mth |
| 12-24mm EXDGF3.5-4.5 | £428.99 or £19 mth |
| 15-30mm EXDGF3.5-4.5 | £258.99 or £11 mth |
| 17-35mm F4-5.6 Aspherical | £199.99 |
| 17 35mm F2.8 4 EX DG Aspherical | £288.99 or £13 mth |
| 17-70mm F2.8-4.5 DC Macro | £219.99 or £10 mth |
| 17-70mm 2.8-4.5 DC Macro HSM Nik | £249.00 or £12 mth |
| 18 50mm F3.5 5.6 | £69.99 |
| 18-50mm F2.8 EX DC MACRO | £279.00 or £13 mth |
| 18-50mm F28 EX DC HSM Macro Nik | £329.00 or £14 mth |
| 18 125mm F3.5 5.6 DC | £178.99 |
| 18-200mm F3.5-6.3 DC | £219.99 or £10 mth |
| 20-40mm F2.8 EX DG SPECIAL OFFER | £229.99 or £11 mth |
| 24-60mm F2.8 EX DG SPECIAL OFFER | £199.99 |
| 24-70mm F2.8 EX DG Macro | £277.99 or £12 mth |
| 28-70mm F2.8 EX DG | £206.99 or £9 mth |
| 28-135mm F3.8-5.6 IF | £99.95 |
| 28 300mm F3.5 6.3 DG Macro | £169.99 |
| 50-150mm F2.8 EXDC NEW | £449.99 or £19 mth |
| 50-500mm F4-6.3 EX DG | £728.99 or £31 mth |
| 55 200mm F4 5.6 DC | £83.99 |
| 70-200mm F2.8 EX DG MACRO NEW | £629.99 or £27 mth |
| 70-300mm F4-5.6 Macro DG | £95.99 |
| 70-300mm F4-5.6 APO Macro DG | £154.99 |
| 80-400mm F4-5.6 EX OS DG | £798.99 or £34 mth |
| 100-300mm F4 EX IF DG | £738.99 or £31 mth |
| 120-300mm F2.8 APO EX IF HSM DG | £1649.99or £70 mth |
| 135 400mm F4.5 5.6 APO DG | £410.99 or £18 mth |
| 170-500mm F5.6-6.3 APO DG | £508.99 or £22 mth |
| 300-800mm F5.6 EX DG APO SHM | £4069.99or £176mth |
| 1.4x EX DG convertor | £135.99 |
| 2.0x EX DG convertor | £164.99 |

SIGMA FLASHGUNS AND FILTERS AVAILABLE ONLINE

## Tokina LENSES

| | |
|---|---|
| AF 19-35 f3.5 | £129.99 |
| AT X 100mm f2.8 Macro | £299.99 or £13 mth |
| AT-X 80-400 f4.5-5.6 | £599.99 or £25 mth |
| AT X 10 17 f3.5 4.5 Fisheye | £499.99 or £21 mth |
| AT-X 12-24mm f/4 | £349.99 or £15 mth |

## TAMRON LENSES

| | |
|---|---|
| AF 11-18mm F4-5.6 Di-II AS IF LD NEW | £328.99 or £14 mth |
| AF 17 35mm F2.8 4 IF Di | £249.99 or £14 mth |
| AF 17-50mm F2.8 XR Di II LD ASPH (IF) | £259.99 or £12 mth |
| AF 18 200mm F3.5 6.3 NEW MODEL | £244.99 or £11 mth |
| AF 18-250mmF3.5-6.3Di ASPHIF)Macro NEW | £369.99 or £11 mth |
| AF 24 135mm F3.5 5.6 | £319.99 or £14 mth |
| AF 28-75mm F2.8 XR Di | £238.99 or £11 mth |
| AF 28 200mm F3.8 5.6 XR Di ASPH(IF)Macro | £195.99 |
| AF 28-300mmXRD iLD ASPHMacroIF f3.5-6.3 | £199.99 |
| AF 55 200mm f4 5.6 Di II LD Macro | £79.99 |
| AF 70-300mm F4-5.6 Di LD Macro 1:2 | £114.99 |
| AF 200 500mm FS 6.3 Di LD | £639.99 or £27 mth |
| AF 14mm F2.8 | £749.99 or £34 mth |
| AF 90mm Di Macro | £269.99 or £12 mth |
| AF 180mm F3.5 Di Macro | £519.99 or £23 mth |
| AFSP 300mm F2.8 Aspherical ( F) | £1999.99or £84 mth |

Please state camera mount required when ordering Sigma, Tokina and Tamron Lenses

## SONY LENSES

| | |
|---|---|
| AF 16mm F2.8 | £665 or £28 mth |
| AF 28mm F2.8 | £169 |
| AF 50mm F1.4 | £279 or £12 mth |
| AF 50mm Macro (D) | £409 or £19 mth |
| AF 85mm F1.4 | £997 or £42 mth |
| AF 100mm F2.8 Macro (D) | £599 or £24 mth |
| AF 135mm F2.8 STF | £1039 or £64 mth |
| AF 300mm F2.8 G | £4275 or £220mth |
| AF 500mm F8 reflex | £575 or £24 mth |
| AF 11-18mm F4.5-5.6 | £459 or £20 mth |
| AF 16-80mm F3.5-4.5 ZA | £549 or £20 mth |
| AF 18-200mm F3.5-6.3 | £349 or £15 mth |
| AF 75-300mm F4.5-5.6 | £175 |

## OLYMPUS LENSES

| | |
|---|---|
| ZUIKO 8mm F3.5 | £519.00 or £50mth |
| ZUIKO 35mm F3.5 | £142.00 |
| ZUIKO 50mm F2.0 macro | £350.00 or £15 mth |
| ZUIKO 150mm F2.0 | £1914.00 or £82 mth |
| ZUIKO 300mm F2.8 | £4770.00 or £200mth |
| ZUIKO 7-14mm F4 | £1179.00 or £50mth |
| ZUIKO 11-22mm F2.8-3.5 | £550.00 or £24 mth |
| ZUIKO 14-42mm f3.5-5.6 | £169.00 |
| ZUIKO 14-45mm f3.5-5.6 | £164.00 |
| ZUIKO 14-54mm F2.8-3.5 | £449.00 or £19 mth |
| ZUIKO 18-180mm f3.5-6.3 | £331.00 or £14 mth |
| ZUIKO 35-100mm f2.0 | £1605.00 or £67mth |
| ZUIKO 40-150mm f3.5-4.5 | £189.00 |
| ZUIKO 50-200mm F2.8-3.5 | £699.00 or £30 mth |
| ZUIKO 90-250mm F2.8 | £3779.00 or £50 mth |
| EC-14 tele converter | £321.00 or £14 mth |
| EX-25 extension tube | £99.00 |

## PENTAX LENSES

| | |
|---|---|
| FA 31mm f1.8 AL | £799.00 or £34mth |
| FA 43mm f1.9 | £399.00 or £17mth |
| FA 50mm f1.4 | £169.00 |
| FA 77mm f1.8 | £699.00 or £30mth |
| SMC 14mm f2.8 DA ED IF | £599.00 or £25mth |
| SMC 40mm f2.8 DA | £219.00 or £10mth |
| SMC 10-17mm f3.5/4.5 ED IF | £329.99 or £14mth |
| SMC 12-24mm f4.8 DA | £629.00 or £27mth |
| SMC 16-45mm f4 DA ED AL | £309.00 or £13mth |
| SMC 16-50mm f2.8 DA ED | £529.00 or £20mth |
| SMC 18-55mm f3.5 - 5.6 DA AL | £179.00 |
| SMC 50-200mm f4 - 5.6 DA ED | £169.00 |
| SMC 50-135mm f2.8 DA ED | £599.00 or £23mth |
| SMC 50mm f2.8 D FA Macro | £349.00 or £15mth |
| SMC 100mm f2.8 D FA Macro | £399.00 or £17mth |
| SMC 21mm f3.2AL | £399.00 or £17mth |
| SMC 70mm f2.4DA | £449.00 or £19mth |

## Metz FLASHGUNS

Metz

**Professional Flashguns**

Comprising many different models the Metz flashgun range has a unit for most applications. From the Metz B-5, small enough to fit a compact to the Metz 70 MZ-3 which will adapt to most 35mm system cameras.

| | |
|---|---|
| Standard synch. cables | from £7.05 |
| Coiled synch. cables | from £11.16 |

Technical Advice also available at support www.intro2020.co.uk

STO-FEN PRODUCTS — See website for details

30 AF-4 £68 | 44 AF-4 £143

45 CL-4 Digital £310

THE WORLDS FIRST USB TTL FLASHGUN

State-of-the-art secondary reflector technology by Germany's leading industrial designer only £299

58 AF-1 £280

## ZIGVIEW

The S2 is a 'live' preview monitor which relays a real time image from the view-finder to a 2.5 inch TFT LCD display

£249.99

## Lensbabies

Add a creative spark to your repertoire...

NEW Lensbaby 3G £199
Macro Set £23.50
Lensbabies II £109.00
see website

HOYA Auto Zoom

£69.99

## VisibleDust

The Arctic Butterfly™ SL 700 is a great entry DSLR sensor cleaning tool, compact and easily fits into the pocket. Great for the photographer on the move.

new

£44.99

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www.warehouseexpress.com

Fax: 01603 481837

## NIKON Coolpix

P5000 £249 — 3.5x optical zoom — 10.0 million pixels

| | | | |
|---|---|---|---|
| Coolpix L11 | £79.99 | Coolpix S51C | £229.99 |
| Coolpix L14 | £124.99 | Coolpix S510 | £199.99 |
| Coolpix S200 | £179 | Coolpix P50 | £199.99 |
| Coolpix 4500 | £179 | Coolpix P5100 | £299.99 |

## OLYMPUS Digital

SP550 £269 — 18x optical zoom — 7.1 million pixels

| | | | |
|---|---|---|---|
| FE 210 | £89 | | |
| FE 280 | £125 | | |
| FE 300 | £189 | | |
| MJU 790 | £189 | | |
| MJU 820 | £155 | | |
| MJU 830 | £205 | | |
| MJU 1200 | £235 | MJU 770 | £249 |
| SP 560 | £285 | MJU 780 | £209 |

## CANON Powershot / IXUS

G7 £335 — +RETRO CASE — 6x optical zoom — 10 million pixels

| | | | | | |
|---|---|---|---|---|---|
| IXUS 70 | £149 | | | Powershot S3IS | £249 |
| IXUS 75 | £169 | Powershot A460 | £79 | NEW P'shot S5IS | £349 |
| NEW IXUS 860 IS | £299 | Powershot A550 | £99 | Powershot G7 | £299 |
| IXUS 950 IS | £209 | Powershot A560 | £109 | NEW P'shot G9 | £359 |
| NEW IXUS 650 IS | £329 | P'rshot A570 IS | £139 | | |
| NEW IXUS 960 IS | £369 | P'shot A570 IS | £139 | | |

## FUJIFILM FinePix

F40fd £165 — 3x optical zoom — 6.3 million pixels

| | | | |
|---|---|---|---|
| FinePix A610 | £75 | FinePix S5700 | £145 |
| FinePix A800 | £85 | FinePix S6500fd | £175 |
| FinePix A820 | £109 | FinePix S9600 | £255 |
| FinePix A920 | £169 | | |
| FinePix Z5 fd | £139 | | |
| FinePix F31fd | £135 | | |
| FinePix F50fd | £279 | | |

FUJI memory cards — See below for prices

## SONY

DSC-T20 £219 — 3x optical zoom — 8.1 million pixels

| | | | |
|---|---|---|---|
| DSC-S650 | £99 | | |
| DSC-W35 | £199 | | |
| DSC-W80 | £160 | | |
| DSC-W90 | £199 | DSC-T200 | £269 |
| DSC-W55 | £145 | DSC-H3 | £209 |
| DSC-W200 | £225 | DSC-H7 | £289 |
| DSC-T20 | £219 | DSC-H9 | £339 |
| DSC-T70 | £209 | DSC-G1 | £399 |

SONY memory sticks — See our website

## PANASONIC

TZ3 £235 — 10x optical zoom — 7.2 million pixels

| | |
|---|---|
| FX12 | £159 |
| FX55 | £245 |
| TZ2 | £226 |
| FX33 | £219 |
| FX100 | £235 |

## LEICA Lux

| | |
|---|---|
| C LUX 2 | £420 |
| D LUX 3 | £490 |
| V LUX 1 | £590 |

## SAMSUNG

| | |
|---|---|
| NV3 | £159 |
| NV7 | £190 |
| NV11 | £209 |
| i7 | £199 |
| S730 | £99 |

## RICOH Caplio

| | |
|---|---|
| R5 | £169 |
| R6 | £229 |
| GR Digital | £389 |
| GX 100 | £349.99 |

## CASIO Exilim

| | |
|---|---|
| EX Z75 | £149 |
| EX S770 | £199 |
| EX V7 | £249 |
| EX Z1050 | £189 |
| EX Z1200 | £239 |

## PENTAX Optio

| | |
|---|---|
| E40 | £89 |
| M30 | £149 |
| M40 | £125 |
| W30 | £229 |
| T30 | £229 |
| A30 | £249 |

## CANON Camcorders

**Canon** The ultra compact HV10 benefits from Canon HD CMOS imaging. Shooting widescreen 2.96MP HDV1080i, the FV10 features 10x optical zoom, Instant AF & DIGIC DV II for HD.

| | |
|---|---|
| HV10 | £599 |
| HV20 NEW | £669 |
| HR10 NEW | £829 |

**Canon** 2.2 Megapixel CCD, vivid video is captured straight to DVD (-R/-RW/+R DL). Canon's RGB Primary Colour Filter employs split processing paths to ensure colours remain vibrant for both video and photos.

DC19 £349

**Canon** 35x optical zoom Megapixel camcorder ready for true widescreen video. User-friendly controls include Canon's Quick Start and a Joystick interface.

Visit online for... vue — 2 for 1 cinema tickets

MD160 £225

## CAMCORDERS Visit www.warehouseexpress.co.uk for our complete range

**Panasonic** HD

| | | |
|---|---|---|
| HDC | SD5EG | £689 |
| HD-DVD | DX1 | £760 |
| SDR | H250 | £519 |

**JVC** HDD HD

| | | |
|---|---|---|
| HDD | MG575 | £749 |
| HDD | MG155 | £499 |
| HDD | MG130 | £399 |
| MiniDV | D720 | £195 |

**SONY** HD HDD

Incredibly small 1080i HD camcorder with ClearVid CMOS Sensor. It records up to 2 hours 55min (with 8GB) of AVCHD movie on removable Memory Stick media.

HD DVD HDRCX6 £799

**SONY** DV

An extremely compact MiniDV Handycam® with 2.5" LCD screen, Carl Zeiss® lens and a market leading 40x Optical Zoom

Includes 5 FREE DV Tapes!

HC45E £185

## SANDISK Memory Cards, Memory Sticks and Readers

Lexar

## KINGSTON Memory Cards

### SanDisk

**MEMORY CARDS from £11.99**

| CompactFlash USB | | CompactFlash | | CompactFlash | | Compact Flash | |
|---|---|---|---|---|---|---|---|
| 512MB | £7.99 | 1GB | £14.99 | 1GB | £18.99 | 2GB | £39.99 |
| 1GB | £12.99 | 2GB | £22.99 | 2GB | £28.99 | 4GB | £65.99 |
| 2GB | £21.99 | 4GB | £39.99 | 4GB | £46.99 | 8GB | £126.99 |
| 4GB | £37.99 | 8GB | £78.99 | 8GB | £90.99 | | |
| | | | | 12GB | £136.99 | | |
| | | | | 16GB | £181.99 | | |
| Secure Digital SD | | Secure Digital | | Secure Digital SD | | | |
| 512MB | £7.99 | 1GB | £11.99 | 1GB | £15.99 | | |
| 1GB | £9.99 | 2GB | £19.99 | 2GB | £24.99 | | |
| 2GB | £17.99 | | | | | | |

**MEMORY STICKS**

| | |
|---|---|
| Pro Duo | |
| 512MB | £12.99 |
| 1GB | £17.99 |
| 2GB | £25.99 |
| Ultra II Pro Duo | |
| 512MB | £19.99 |
| 1GB | £20.99 |
| 2GB | £29.99 |
| 4GB | £50.99 |
| Extreme III Pro Duo | |
| 1GB | £25.99 |
| 2GB | £36.99 |

**READERS/ADAPTERS from £14.99**

| | |
|---|---|
| Mutli Card Readers USB 2.0 | |
| 5-in-1 | £12.99 |
| 12-in-1 | £18.99 |
| Dazzle 990 Camera/Phone Manager | £14.99 |
| Single Card Readers USB 2.0 CF | £12.99 |

SD/USB Adapter — This card transforms from an SD Card to a USB Adaptor with the unique hinge

| | |
|---|---|
| 512MB | £12.99 |
| 1GB | £15.99 |
| 2GB | £23.99 |

**MEMORY CARDS**

| | |
|---|---|
| Professional 133x Compact Flash | |
| 1GB | £19.99 |
| 2GB | £28.99 |
| 4GB | £48.99 |
| 8GB | £94.99 |
| Professional 133x SD | |
| 1GB | £18.99 |
| 2GB | £26.99 |
| Mutli Card Readers USB 2.0 Multi Card Reader | £24.99 |

### Kingston

| Compact Flash Ultimate | | Elite-Pro Secure Digital | |
|---|---|---|---|
| 2GB | £36.99 | 1GB | £15.99 |
| 4GB | £58.99 | 2GB | £27.99 |
| 8GB | £124.99 | | |

## FUJIFILM Memory Cards

**MEMORY CARDS**

| X-D Picture Cards | | Mini SD | | Compact Flash x40 | |
|---|---|---|---|---|---|
| 512MB | £9.99 | 512MB | £7.99 | 1GB | £15.99 |
| 1GB | £14.99 | 1GB | £8.99 | 2GB | £18.99 |
| 2GB | £26.99 | Micro SD | | 4GB | £47.99 |
| Secure Digital | | 512MB | £6.99 | Compact Flash x100 | |
| 1GB | £7.99 | 1GB | £9.99 | 1GB | £18.99 |
| 2GB | £12.99 | Compact Flash x20 | | 2GB | £33.99 |
| Secure Digitalx60 | | 512MB | £8.99 | | |
| 512MB | £8.99 | 1GB | £10.99 | | |
| 1GB | £9.99 | | | | |
| 2GB | £19.99 | | | | |

Visit our website for fujifilm card readers, adapters and pen drives

## GEPE CardSafe

| | |
|---|---|
| Slim | £4.99 |
| Basic | £6.99 |
| Extreme Onyx | £12.99 |
| Extreme Neon | £12.99 |

## OLYMPUS

**XD-PICTURE CARDS**

| | |
|---|---|
| 1GB | £16.99 |
| 1GB TWIN PACK | £29.99 |
| 2GB | £31.99 |

## EPSON Storage

**PORTABLE STORAGE**

P-3000

Store, manage and share your photos and movies with these compact multimedia viewers.

| | | |
|---|---|---|
| P-3000 | 40GB | £299.99 |
| P-5000 | 80GB | £449.00 |

## JOBO Portable Storage

**PORTABLE STORAGE**

JOBO Giga One (LCD screen)

| | |
|---|---|
| 40GB | £99 |
| 80GB | £139 |
| 120GB | £169 |
| Charger | £19.99 |

Giga Vu Pro Evolution

| | |
|---|---|
| 40GB | £379 |
| 80GB | £499 |
| 120GB | £599 |
| DVI Cable | £19.99 |
| Car Adaptor | £24.99 |

new — JOBO Spectator

| | |
|---|---|
| 40GB | £199.99 |
| 80GB | £229.99 |
| 120GB | £279.99 |

An affordable way of backing up, storing and viewing your images.

See Andy Rouse's review online

## Canon Storage

**PORTABLE STORAGE**

Features a large ultra-bright 3.7" TFT screen with 160° viewing angle for image and video review.

| | | |
|---|---|---|
| M30 | 30GB | £359.99 |
| M80 | 80GB | £449.99 |
| BP-511 | Spare Batt | £54.99 |

## WACOM Graphics Tablets

WACOM — TABLETS AND ACCESSORIES – Best for photo editing

**GRAPHIRE 4 From £74.99**

| | |
|---|---|
| Classic | £74.99 |
| Classic XL | £149.99 |

**INTUOS 3 From £168**

| | |
|---|---|
| A6 wide | £165 |
| A5 | £219 |
| A5 wide | £279 |
| A4 | £339 |
| A3 wide | £559 |
| Mouse | £29.99 |
| Airbrush | £109.99 |
| VOLITO2 | £39.99 |

**BAMBOO £69.99**

The Bamboo acts as a complete and intuitive replacement for the mouse.

## LACIE Hard Drives

LACIE — SAFE FAST STORAGE

**d2 Quadra Hard Drive**

| | |
|---|---|
| 1TB | £325 |
| 750 GB | £195 |

**Big Disk Extreme From £239**

| | |
|---|---|
| 2TB | £625 |
| 1TB | £239 |

**Gigabit Ethernet Disk Mini**

LaCie introduce their first NAS server range. An ideal multimedia server.

| | |
|---|---|
| Gigabit Ethernet Disk Mini 320GB | £122 |
| Gigabit Ethernet Disk Mini 500GB | £149 |

**Mobile Hard Drive USB 2.0 design by Porsche From £55**

| USB 2.0 | | Plus Firewire | |
|---|---|---|---|
| 80GB | £69 | 80GB | £55 |
| 120GB | £76 | 120GB | £65 |
| 160GB | £89 | 160GB | £75 |
| 250GB | £135 | 250GB | £145 |

**Ethernet Disk Mini from £95**

Mini Hard Drive & Hub

| | |
|---|---|
| 250GB | £95 |
| 320GB | £105 |
| 500GB | £125 |

## Software packages for Mac or PC (see website for more Adobe Software)

**PC / APPLE MAC COMPATIBLE SOFTWARE**

Photoshop Lightroom (Mac/PC) £159 SPECIAL OFFER WHILE STOCKS LAST

**PHOTOSHOP CS3 (Mac/PC)**

| | |
|---|---|
| Photoshop CS3 | £569 |
| Photoshop CS3 EXTENDED | £879 |
| Photoshop CS3 UPGRADE | £159 |
| Photoshop CS3 EXT/UPGR | £379 |

new

**DxO SOFTWARE**

| | | | |
|---|---|---|---|
| Film Pack | £49.99 | Optics Pro V4 | £49.99-£199.99 |

**APPLE SOFTWARE**

| | | |
|---|---|---|
| Aperture | All-in-1 post-production tool | £215 |

**NIKON SOFTWARE**

| | |
|---|---|
| Capture NX | £119.99 |
| Camera Control Pro | £29.99 |

**PHASE ONE SOFTWARE**

| | |
|---|---|
| C1ProV3.7 (Mac/PC) | £299 |
| C1LEV3.7 (Win) | £69 |
| C1LEV3.7 (Mac) | £69 |

**ONONE SOFTWARE**

| | |
|---|---|
| OnOne Intellihance Pro 4.1 | £135 |
| Plug In Suite 3 | £264.95 |
| Genuine Fractuals 5 | £109.99 |
| Mask Pro 4.1 | £104.99 |
| PhotoFrame 3.0 | £109.99 |
| Smartscale 1.0 | £135 |
| Essentials for elements | £29.99 |
| Genuine Fractuals Paint Pro 5 | £199.95 |

## BATTERIES (see web for details)

**ANSMANN BATTERIES**

Compressive range of Nimh & lithium batteries and chargers in stock, to fit most major camera types

Prices from £5.49

**HAHNEL BATTERIES**

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### Canon EOS-1Ds Mark III body

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Create stunning color and black and white prints with the R2400. A welcome addition to any photo studio, this revolutionary printer delivers large, archival prints worthy of gallery display. Its professional ink set, 8-color Epson UltraChrome K3™, includes three levels of black & sets a new standard in fine art photography & black and white prints.

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Only **£199.95** NEW!

### HEWLETT PACKARD Photosmart Pro B9180

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The B9180 Photo Printer is designed for professional photographers who need fast, durable printing up to A3+ on a variety of media types, plus the assurance of colour accuracy and consistent, print-to-print photo quality.

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This is the perfect printer for photo enthusiasts looking to combine superb print quality with excellent value. And for small and home offices it is a reliable tool for professional presentations.

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### EPSON Stylus Photo R1800

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Professional quality prints that will last you a lifetime.

Epson UltraChrome Hi-Gloss ink for outstanding photo quality and durability

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| | |
|---|---|
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| Individual cartridges | £10.99 each |
| Epson 9 Ink Multi-pack for the R2400 (T7609) | £79.99 |
| Individual cartridges | £9.99 each |

**A3 Paper** - see web for other sizes

| | |
|---|---|
| Epson A3+ Premium Glossy Photo Paper | £36.49 |
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| EG Natural Soft Textured A3 20 Sheets | £29.99 |
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### Canon PIXMA Pro9500

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Professional 10-colour, A3+ photo printer with pigment inks for studio quality, colour monochrome prints with exceptional image permanence. Supports photo fine art papers with full colour control.

**£579.99**

## LENSES

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**18-250mm** F/3.5-6.3 Di II

NEW!

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| 180mm F/3.5 Di LD SP AF [IF] MACRO | £539.99 |
| 11-18mm F/4.5-5.6 Di-II LD SP AF | £529.99 |
| 200-500mm F5-6.3 SP AF Di LD | £649.99 |
| 17-35mm F2.8-4 IF DI | £199.99 |
| 55-200mm F/4-5.6 AF Di II LD MACRO | £149.99 |
| 90mm f2.8 DI macro lens | £259.99 |
| 70-300mm F/4-5.6 Di LD Macro 1:2 | £324.00 |
| 70-300mm F/4-5.6 Di PENTAX FIT | £99.99 |
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| 18-200mm F/3.5-6.3 XR Di-II | £229.99 |
| 14mm F2.8 SP | £949.99 |
| 19-35mm F3.5 *EOS-IIT* | £449.99 |

**17-50mm** F2.8 XR Di SP II LD ASP IF

**SAVE £90** rrp £349.99 **£259.99**

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**12-24mm** F4 PRO DX AF II

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**80-400mm** Smaller 400mm Zoom - Just 5.4"! AF-X F4.5-5.6 AF D

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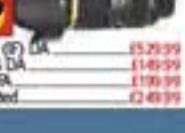
### PENTAX

**16-50mm** F2.8 ED/AL (IF) DA



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| | |
|---|---|
| 50-135mm F2.8 ED (IF) DA | £529.99 |
| 50-200 mm F4 - 5.6 DA | £149.99 |
| 50mm F1.4 SMC P-FA | £199.99 |
| 40mm f2.8 DA Limited | £249.99 |

### Canon

| | |
|---|---|
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| 24-105mm F4.0 EF L IS USM | £749.99 |
| 50mm f1.4 EF USM | £349.99 |
| 50mm f1.8 EF mkII | £99.99 |
| 60mm f2.8 Macro USM EF-S | £269.99 |
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| 70-200mm f4 IS L USM | £639.99 |
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| NEW! 55-250mm EF-S f4-5.6 IS | £219.99 |

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**SAVE £50** rrp £149.99 **£99.99**

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**SAVE £80** rrp £449.99 **£369.99**

### Nikon

**18-200mm VR** f3.5-5.6G ED AF-S VR

**SAVE £120** rrp £549.99 **£479.99**

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|---|---|
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| 55-200mm f/4-5.6G AF-S DX VR | £199.99 |
| 17-55MM F2.8 G AF-S DX ZOOM | £849.99 |
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| 7-14mm ZUIKO DIGITAL ED 1:4.0 | £1,179.99 |
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| 150mm ZUIKO DIGITAL ED F2.0 | £1,899.99 |
| 40-150mm ZUIKO ED 1:4.0-5.6 MSD | £199.99 |
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| EX-25 Extension Tube 25mm | £99.99 |
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**10-20mm** f/4-5.6 EX DC MACRO

**SAVE £40** rrp £349.99 **£299.99**

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|---|---|
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| 120-300mm f2.8 EX DG HSM | £1,660.00 |
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**SAVE £50** rrp £269.99 **£219.99**

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|---|---|
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| 18-200mm f/3.5-6.3 DC | £299.99 |
| 18-50mm f3.5-5.6 DC | £79.00 |
| 24-60mm f2.8 EX DG ASPHERICAL | £268.00 |

**70-300mm** f/4-5.6 APO DG MACRO

**SAVE £23** rrp £179.99 **£156.98**

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|---|---|
| 24-70mm f2.8 EX DG Macro | £327.00 |
| 2x EX DG Tele Converter | £167.00 |
| 30mm f/1.4 EX DC HSM | £268.99 |
| 300-800mm f5.6 EX DG HSM | £4,078.00 |
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| 30mm f/1.4 EX DC HSM | £273.00 |
| 500mm f/4.5 EX DG HSM | £2,529.00 |
| 50-500mm f4-6.3 EX RF APO DG | £748.00 |
| 50mm f2.8 EX DG MACRO | £199.00 |
| 50-150mm F2.8 EX APO DC HSM | £458.99 |
| 70-200mm f/2.8 APO EX DG MACRO | £678.00 |
| 70-300mm f/4-5.6 DG MACRO | £96.98 |
| 70mm f/2.8 EX DG Macro | £508.00 |
| 80-400mm f/4.5-5.6 APO DG EX OS | £828.00 |
| NEW! 18-50mm f3.5-5.6 DC HSM | £199.99 |
| NEW! 18-50mm F2.8 EX DC MACRO HSM | £329.99 |
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The Sigma 18-200mm F3.5-6.3 DC OS is equipped with Sigma's own OS (Optical Stabiliser) function

NEW!

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WHILE STOCKS LAST

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### Canon Speedlite 580EX II

NEW!

NEW! **£349.99**

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| Canon Speedlite 430EX | £189.99 |
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| Nissin Di622 Speedlite | £149.99 |
| Sigma EM 140 DG RING FLASH MACRO | £259.99 |
| Metz mecablitz 58 AF-1 digital | £249.99 |
| Metz mecablitz 54 MZ-4 / 54 MZ-4i | £269.99 |
| Metz mecablitz 44 AF-4 / 44 AF-4i | £169.99 |
| Olympus FL-36 Flashgun | £129.99 |
| Olympus FL-50 Flashgun | £244.99 |
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| Olympus PS-STF22 TWIN RING FLASH | £549.99 |
| Sunpak PF40X Flashgun | £99.99 |
| Sunpak PF30X Flashgun | £84.99 |

## GRIPS

### Canon BG-E3 Battery Grip

for 350D/400D

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| BG-E4 battery grip for EOS 5D | £159.99 |
| BG-E2n grip for EOS-20D/30D & 40D | £109.99 |

**SAVE £50** rrp £149.99 **£99.99**

**Nikon MB-D80** BATTERY GRIP FOR D80

**NIKON MB-D200**

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BATTERY GRIP FOR D200

**Ansmann N40** for Nikon D40/D40X

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## DIGITAL SLR

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**K100D SUPER** + 18-55mm f3.5-5.6

NEW! **£349.99**

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### Canon EOS 30D

Body

**SAVE £80** was £679.99 **£599.99**

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|---|---|
| EOS 400D with 17-85mm and BG-E3 | £873.99 |
| EOS 30D body | £599.99 |
| EOS 30D &18-55mm | £669.99 |
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### Nikon

**D40** + 18-55mm f/3.5-5.6G ED II

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| | |
|---|---|
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| D-80 & 18-55mm f3.5-5.6G IF-ED II | £599.99 |

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The Nikon D200 is the perfect camera for the semi-professional and freelancer who want an affordable SLR that integrates the right portion of diversity, quality and reliability of Nikon's professional high-end models. The Multi-Power Battery Pack MB-D200 is ergonomically designed for extended stability and potential for vertical shooting.

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### Nikon D300

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### Nikon D3

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## PROSUMER

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- 8 Megapixel
- 12x Optical Zoom
- 2.5 inch LCD
- Image Stabilizer

CHOICE OF BLACK OR SILVER

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### Panasonic Lumix DMC-FZ8

- 7 Megapixel
- 12x Optical Zoom
- 2.5 inch LCD
- MEGA Optical Image Stabilizer

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### FUJIFILM Finepix S6500

with 512mb Card & Leather Case

- 10.7x Optical Zoom
- 2.5 inch LCD
- Face Detection

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### Panasonic Lumix DMC-FX100

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|---|---|
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| Lumix DMC-FX12 | £159.99 |
| Lumix DMC-FX50 | £199.99 |
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### Lumix DMC-TZ3

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### OLYMPUS SP-560 Ultra Zoom

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| 7 mega pixel 760 | £179.99 |
| 7 mega pixel 700SW | £199.99 |
| 7 mega pixel 600 | £169.99 |
| 7 mega pixel 1200 MEGA BUNDLE (see web) | £249.99 |
| FE-280 | £159.99 |
| FE-290 | £199.99 |

### Canon

| | |
|---|---|
| PowerShot A550 | £169.99 |
| IXUS 70 | £149.99 |
| IXUS 75 | £169.99 |
| NEW! Ixus 860IS | £279.99 |
| IXUS 950 IS | £199.99 |
| NEW! IXUS 960 IS | £299.99 |
| PowerShot S5 IS | £299.99 |

### PowerShot G9

- 12.1 Megapixels
- Optical Image Stabilizer
- RAW image recording

NEW!

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8 Megapixel & 4x Optical Zoom

NEW!

NEW!! **£99.99**

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| FinePix Z5 | £139.99 |
| NEW! FinePix Z10 | £149.99 |

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+ VF-1 LCD Viewfinder



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**£399.99**

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Light-weight, yet provides photographers with the additional comfort of a Live View viewing, so you can use the large 2.5"/6.4cm HyperCrystal LCD to frame your shots easily. Also new is the image processing engine, which boasts superb noise performance & speeds up overall processing times. A new 10-Megapixel image sensor means even better-quality more detailed shots. Furthermore, it is equipped with the patented 'Supersonic Wave Filter, the original proven technology for protecting the image sensor from dust.

**E-410** & 14-42mm .....£379.99 *
*Price inc £50 Cash Back. You pay £429.99 then claim £50 cash back from olympus uk
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## PENTAX K10D + 18-55mm f3.5-5.6

+ PowerGrip
+ SanDisk 2 GB Extreme 3 SD
+ Rechargeable Hahnel battery

- 10.2 megapixels
- "Shake Reduction" system
- Unlimited continuous JPEG shooting
- New dust removal system
- New Pentax Real Image Engine
- New exposure modes
- 2.5" LCD screen

**K10D** & 18-55mm.....£489.99

SAVE £200
rrp £829.99
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**PLUS Lowepro D-RES8 Case & Fuji 1GB xD Card**

As a slightly-slimmed version of the award-winning FujiFilm FinePix F30, the F20 is the perfect pocketable accompaniment on nights out when the memories will really count.

- ISO 100-2000
- Real Photo Technology
- 300 Shots per Battery Charge
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- 6.3 Million Pixels
- Movie Mode

**F20** Camera only.....£99.99

SAVE £45
rrp £249.99
**£119.99**

## TRIPODS

### Manfrotto

**055XProB** By extending the column to its highest vertical position, it can be swung round to horizontal without removing the head or disassembling the column itself, so switching between framing and positioning setups is more convenient than ever.

055 XPRO B & 804RC2 Head ...£169.99
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| | |
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| 055MF3 Tripod | £199.99 |
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| 055MF4 Tripod | £209.99 |
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| 190MF4 & 460MG Head | £259.99 |
| 190MF4 MagFiber Tripod | £194.99 |
| 190MFV + 300RC2 Carbon Vine Birding Kit | £199.99 |
| 222 Grip Action Ball Head | £69.99 |
| 234 Monopod tilt head | £34.99 |
| 234RC Monopod Head with Quick Release | £24.99 |
| 322 Grip Action Ball Head | £89.99 |
| 410 Junior geared head | £54.99 |
| 415(B) Neotec Tripod | £219.99 |
| 460MG Magnesium Head | £49.99 |
| 468MGRC2 Hydrostatic Ball Head | £184.99 |
| 484RC2 ball head | £59.99 |
| 486RC2 ball head | £44.99 |
| 488RC2 ball head | £63.99 |
| 676(B DIGI MONOPOD BLACK | £29.99 |
| 679(B black monopod | £32.99 |
| 680B black monopod | £38.99 |
| 685B NEOTEC MONOPOD W/SAFETY LOCK | £94.99 |
| 694 MAGFIBER MONOPOD 4 SECTION | £59.99 |
| 695 MAGFIBER MONOPOD 5 SECTION | £109.99 |
| 709 Digi Table Pod | £24.99 |
| 755B Digi Tripod | £49.99 |
| 755 HB Digi Tripod | £54.99 |
| 768B Digi Tripod | £64.99 |
| 785 HB Digi Tripod | £59.99 |
| 721BQ Digi Tripod with Quick Release | £69.99 |
| 721BB Digi Tripod | £79.99 |
| 804RC2 3-Way Head | £54.99 |
| 808RC4 Standard 3-Way Head | £89.99 |

### 190XPROB

Newly redesigned, the 190XPROB makes the horizontal centre column feature even easier to use. Now, by extending the column to its highest vertical position, it can be swung round to horizontal without removing the head or disassembling the column itself.

190XPROB & 804RC2 Head.....£139.99
190XPROB Legs only.....£89.99

### NATIONAL GEOGRAPHIC

**Tundra NGTT2 Tripod** The perfect companion for all your outdoor digital photography needs.

SAVE £5
rrp £54.99
**£49.99**

| | |
|---|---|
| Tundra NGTT1 Tripod | £49.99 |
| Tundra Monopod with QR Ball Head | £24.99 |
| Expedition Hydrostatic Head RC2 | £99.99 |
| Geographic Expedition Carbon Tripod | £269.99 |
| Expedition Automatic Tripod | £289.99 |

### SLIK

**Pro-700DX tripod with 4-way head**
3 section legs with 4-way pan-head. Length closed 76cm. Extended 190cm. 3.2kg. Top section leg diameter 30.2mm. Lever lock legs & Gearless centre column.

SAVE £70
rrp £169.99
**£99.99**

Able 300DX Tripod & AF100 Trigger Head...£99.99

### Velbon

**Sherpa PRO 535 EL and PH157Q head**

Carbon fibre tripod, extremely light weight and well made. It also has great features such as low level photography, foam wrap legs for comfort & clip-lock, graduated legs.

SAVE £80
rrp £229.99
**£149.99**

| | |
|---|---|
| Sherpa PRO CF645 EL & PH157Q head | £179.99 |
| Sherpa PRO CF635 EL & PH157Q head | £179.99 |
| Sherpa PRO CF545 EL & PH157Q head | £159.99 |
| Sherpa Pro CF435 Tripod & QHD-51Q Magnesium Ball Head | £299.99 |
| Sherpa Pro CF435 Tripod & PHD-4Q 3-Way Head | £189.99 |
| RUP-43 Monopod | £39.99 |
| Sherpa ProPod 8 Monopod | £89.99 |
| Sherpa ProPod 6 Monopod | £69.99 |
| Ultra Stick 50UX Monopod | £29.99 |

### gorillapod

| | |
|---|---|
| Gorillapod SLR-ZOOM | £39.99 |
| Gorillapod SLR | £39.99 |
| Gorillapod PICTURIZED | £19.99 |

## BAGS & CASES

### Lowepro

#### BACKPACKS

| | |
|---|---|
| Compu DayPack | £79.99 |
| CompuTower AW | £139.99 |
| CompuTrekker AW | £119.99 |
| CompuTrekker Plus AW | £159.99 |
| DryZone DZ100 | £179.99 |
| DryZone DZ200 | £249.99 |
| DryZone Rover | £179.99 |
| Lens Trekker 600 AW | £119.99 |
| Micro Trekker 100 | £39.99 |
| Micro Trekker 200 | £59.99 |

**Primus AW** Photo Backpack
**The World's First Recycled Camera Bag**
Capacity: Pro Digital SLR with attached lens (up to 70-200 F/2.8) ; 3-4 extra lenses, cords & personal outdoor accessories

**ESEE WEB**

| | |
|---|---|
| Vertex 300AW Photo Backpack | £169.99 |
| Vertex 200AW Photo Backpack | £139.99 |
| Vertex 100AW Photo Backpack | £99.99 |
| Mini Trekker AW | £79.99 |
| Mini Trekker Classic | £69.99 |
| Nature Trekker AW- II | £169.99 |
| Orion AW | £109.99 |
| Orion Trekker II | £139.99 |
| Photo Trekker AW II | £199.99 |
| Photo Trekker Classic | £109.99 |
| Pro Trekker AW II | £249.99 |
| Road Runner AW | £139.99 |
| Rover AW II | £84.99 |
| Rover Plus AW | £119.99 |
| Stealth AW II | £139.99 |
| Super Trekker AW - II | £349.99 |
| Trekker Day Pack II | £51.99 |
| Pro Roller Mini | £169.99 |
| Rolling Compu Trekker AW | £199.99 |
| Rolling Compu Trekker Plus AW | £239.99 |
| Sling Shot 300 | £79.99 |
| Sling Shot 200 | £59.99 |
| Sling Shot 100 | £50.99 |

#### SHOULDER BAGS

| | |
|---|---|
| Commercial AW | £139.99 |
| Compact AW | £99.99 |
| Magnum AW | £129.99 |
| Mini Mag AW | £69.99 |
| Omni Pro | £99.99 |
| Omni Pro Extreme Set | £229.99 |
| Omni Sport | £51.99 |
| Omni Sport Extreme Set | £139.99 |
| Omni Traveler | £59.99 |
| Omni Traveler Extreme Set | £169.99 |
| Omni Trekker | £109.99 |
| Omni Trekker Extreme Set | £259.99 |
| Specialist 85 AW | £99.99 |
| Stealth Reporter D300 AW | £69.99 |
| Stealth Reporter D400 AW | £89.99 |

...See the full Stealth Reporter range online

### tamrac

*Recognized throughout the world as the leading "Name Brand" manufacturer of camera cases*

**Expedition 5 Backpack** *The perfect mid-size pack for a wide range of photo equipment.*

The state-of-the-art harness system with Dual-Density Comfort Pads provides maximum carrying comfort while Air Flow Channels help keep you cool and dry during extended use.

The pack is also equipped with an adjustable waist belt and an expandable sternum strap for finer adjustments. The harness features "D" rings that accept Tamrac's optional backpack camera strap (Model N-11).

RRP £99.99
SAVE £30
now £69.99

| | |
|---|---|
| Expedition 3 Backpack | £79.99 |
| Expedition 4 Backpack | £89.99 |
| Expedition 5 Backpack | £69.99 |
| Expedition 7 Backpack | £99.99 |
| Expedition 8 Photo Backpack | £129.99 |

**Velocity X Photo Sling Packs**

Though it doesn't look like a camera bag, the Velocity x series of Photo Sling Packs are a unique, ultra-functional pack that carries like a backpack, but swings around to the front for quick access to an SLR with a lens attached and a couple additional lenses.

| | |
|---|---|
| Velocity 9x Photo Sling Pack | £49.99 |
| Velocity 8x Pro Sling Pack | £44.99 |
| Velocity 7x Photo Sling Pack | £39.99 |

**Adventure 7 Backpack**

The bottom takes a large digital SLR with lens plus 2 extra lenses, flashgun and accessories while the top will take a packed lunch, waterproofs, book etc. The zips are weather protected.

now £44.99

| | |
|---|---|
| Adventure 6 Backpack | £29.99 |
| Adventure 9 Photo/Computer Backpack | £69.99 |
| Adventure Messenger 1 | £19.99 |
| Adventure Messenger 3 | £29.99 |
| Adventure Messenger 4 | £39.99 |

**Pro 8 Camera Bag**

The Pro 8 uses Tamrac's patented Lens-Fridge® and LensGate® divider systems to protect two digital or film SLRs with lenses attached, multiple lenses and accessories.

NEW Slide Pockets feature Memory and Battery Management System for quick access to memory cards, batteries and accessories.

Equipment is completely protected beneath Tamrac's unique full coverage Dual-Action Top™ that features quick-access Easy Squeeze™ buddies plus an internal zipper access for extra protection and security.

RRP £69.99
SAVE £20
now £49.99

| | |
|---|---|
| Pro 12 | £79.99 |
| Pro 5 | £59.99 |
| Pro Digital Zoom 7 | £59.99 |
| Pro Digital Zoom 9 | £69.99 |

**System 6 Camera Bag**

The Tamrac System 6 is the ideal bag to carry a digital SLR with an attached zoom lens or Tamrac's USA patented Lens-Fridge® and Lens-Gate® divider system and 3 to 4 extra lenses and flash.

RRP £49.99
SAVE £10
now £39.99

| | |
|---|---|
| System 2 Camera Bag | £24.99 |
| System 3 Camera Bag | £29.99 |

| | |
|---|---|
| CyberPack 6 Photo/Computer Backpack | £99.99 |
| CyberPack 8 Photo/Computer Backpack | £129.99 |
| CyberPack 9 Photo/Computer Backpack | £89.99 |
| CyberPro Express Rolling Briefcase | £159.99 |
| CyberPro Flyer Rolling Briefcase | £129.99 |
| Digital Zoom 2 | £19.99 |
| Digital Zoom 3 | £24.99 |
| Digital Zoom 4 | £29.99 |
| Explorer 1 | £24.99 |
| Explorer 10 | £19.99 |
| Explorer 2 | £29.99 |
| Sub-Compact Digital Camera Pouch | £9.99 |
| T6 Compact Case | £19.99 |
| Ultra-Compact Digital Camera Case | £9.99 |
| Ultra-Thin Digital Camera Case | £9.99 |

### KATA

**Ergo-Tech Sensitivity V Backpack**

Ergo-look, like seamless extensions to your body

WAS £94.99
SAVE £10
NOW
**£84.95**

| | |
|---|---|
| RP-502 GDC Photo Backpack | £259.95 |
| E-690 GDC Elements Cover | £34.99 |
| E-702 GDC Elements Cover | £44.95 |
| E-704 GDC Elements Lens Sleeve Kit | £49.95 |
| Ergo-Tech Focus N Shoulder Bag | £39.95 |
| Ergo-Tech Focus Q Shoulder Bag | £49.95 |
| Ergo-Tech Format Q Waist Bag | £34.95 |
| Ergo-Tech Format Q Waist Bag | £34.95 |
| Ergo-Tech Prism U Backpack | £89.95 |
| Ergo-Tech Prism U Backpack | £89.95 |

**OC-84 GDC Photo Organizer Case**
Includes: Insert/Tally and Laptop Case
Suitable for Hand Luggage on Most Flights

SAVE £20
rrp £209.99
**£189.95**

| | |
|---|---|
| Ergo-Tech Sensitivity V Backpack | £84.95 |
| Ergo-Tech Shutter M Soup Holster | £32.95 |
| Ergo-Tech Zoom-In M Sling Pack | £25.95 |
| H-10 GDC Camera Holster | £49.95 |
| H-12 GDC Camera Holster | £59.99 |
| MB-205 Hiker Backpack | £169.95 |
| MB-207 Hiker Backpack | £189.95 |
| Insertolley | £29.99 |
| P-32 GDC Compact Camera Pouch | £13.99 |
| R-101 GDC Photo Rucksack | £99.95 |
| R-102 GDC Photo Rucksack | £119.95 |
| R-103 GDC Photo Rucksack | £139.95 |
| SB-902 GDC Small Reporter Shoulder Case | £109.95 |
| SB-904 GDC Medium Reporter S/Case | £129.99 |
| SB-907 GDC Large Reporter Shoulder Case | £149.95 |
| W-92 GDC Waist Pack | £69.99 |
| WS-604 GDC Waist/Shoulder Case | £109.99 |
| WS-606 GDC Large Reporter Shoulder Case | £149.95 |

**R-103 GDC Photo Rucksack**
The special design gives quick, separate access to the camera in the central compartment, while the rest of the equipment surrounding it remains secure.

SAVE £25
rrp £164.99
**£139.95**

### CRUMPLER

**The Daily DA210 Photo Bag**

The Daily is Crumpler's super-glamour sling bag. It comes in 6 different sizes and 4 different colours. They can be used as photo bags or, if you remove the insert, as a messenger style sling bag.

**£59.99**

| | |
|---|---|
| The Daily DA150 Photo Bag | £49.99 |
| The Daily DA210 Photo Bag | £59.99 |
| The Daily DA370 Photo Bag | £69.99 |
| The Daily DA490 Photo Bag | £79.99 |
| The Daily DA600 Photo Bag | £89.99 |
| The Daily DA750 Photo Bag | £99.99 |
| Bens Pizza Medium | £12.99 |
| Bens Pizza Small | £9.99 |
| Match Maker Full Photo Backpack | £99.99 |
| Opulent Reorder Half Photo Backpack | £109.99 |
| Pretty Boy Backpack | £69.99 |
| Pretty Boy Laptop Backpack | £79.99 |
| Pretty Boy MA00 2500 M | £25.99 |
| Pretty Boy MA00 3000 L | £29.99 |
| Pretty Boy MA00 4000 XL | £35.99 |
| Pretty Boy MA00 5500 XXL | £41.99 |
| Pretty Boy MA00 7500 XXXL | £44.99 |
| Pyjama Pride Full Photo Backpack | £109.99 |
| Royal Court Half Photo Backpack | £99.99 |
| Waistbelt for Brians Hot Tub | £19.99 |
| Warm Shower Half Photo Backpack | £89.99 |
| Zoomverse Full Photo Backpack | £154.99 |

**Match Maker Full Photo Backpack**
The Full Photo Backpacks are for people that have a certain amount of camera gear and need a backpack that holds exactly that amount of stuff.

SAVE £30
rrp £129.99
**£99.99**

### NATIONAL GEOGRAPHIC

**Earth Explorer Medium Backpack Camera Bag**
The intricate design solutions really address the camera needs without compromising space for hiking gear.

SAVE £10
rrp £119.99
**£109.99**

| | |
|---|---|
| Earth Explorer Small Shoulder Bag | £39.99 |
| Earth Explorer Small Backpack | £99.99 |
| Earth Explorer Midi Shoulder Bag | £51.99 |
| Earth Explorer Medium Shoulder Bag | £71.99 |
| Earth Explorer Medium Backpack | £109.99 |
| Earth Explorer Large Backpack | £129.99 |

## SAFE SENSOR CLEANING

**Arctic Butterfly® SL 700** Sensor Brush
**Ideal for Travel and for Light Dusting of sensor**

Just press the button for 10 seconds to build up a static charge on the soft brush and wipe the image sensor to dispel any dust. This is much more effective than using a blower.

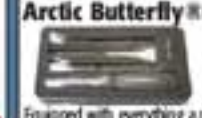
**£44.95**

**Kenair Dust-Vac**

The Kenro Kenair Dust Vac is using compressed air from an aerosol can to create a strong & consistent vacuum effect, allowing the user to gently remove all types of loose particles, dust & abrasions from the sensor surface.

Dust-Vac only....£6.99
Aerosol/Trigger/Vac kit....£20.99

**Arctic Butterfly® SL800 Pro Kit**
**The Deluxe Dry Cleaning System for Multiple CCD sizes**



Equipped with everything a photographer needs for 'dry cleaning' the digital SLR sensor, this kit is a must have.

**£109.99**

**DELKIN DEVICES** SENSOR SCOPE
**The Safest and Most Effective System for Cleaning your Digital SLR Image Sensor!**

**Complete SensorScope system £99.99**

**GIOTTO Rocket Air Blower**
A powerful air blower ideal for cleaning sensitive camera & electronic components such as lens surfaces, camera interiors, and around CCD and CMOS sensor chips in digital SLRs **£8.99**

### OTHER OPTIONS!

| | |
|---|---|
| Visible Dust Sensor Loupe | £44.99 |
| KineTronics SpeckGRABBER Pro | £15.99 |
| KineTronics SlideWINSK SW-010 | £29.99 |
| KineTronics SpeckGRABBER Pro Kit | £29.99 |
| Visible Dust VDust Plus Formula | £12.95 |
| Visible Dust Orange Series Swabs | £24.95 |

## DIGITAL DARKROOM

**Adobe Photoshop Elements 5.0** software combines power and simplicity so you can do more with your photos. Instantly fix flaws or adjust color and lighting with new advanced controls!

Only £49.99

**DXO Optics Pro v4.5**

DxO Optics Pro is a multi-award winning program running on Windows and Macintosh to automatically improve image quality see web for more details.

| | |
|---|---|
| DxO Optics Pro v4.5 Starter | £49.00 |
| DxO Optics Pro v4.5 Standard | £99.00 |
| DxO Optics Pro v4.5 Elite | £199.00 |
| DxO Film Pack | £49.99 |

## OTHER SOFTWARE

| | |
|---|---|
| Nikon Capture NX Software | £99.99 |
| Nikon View Pro Software | £34.99 |
| B+W Outdoor Software Filter Set | £33.00 |
| B+W Portrait & Family Software Filter Set | £33.00 |

.....LOTS MORE ONLINE

## TRAINING DVDs NEW!

**Blue Crane Training DVD**

The DVDs to get up to speed quickly with your new camera. Then use the in-the-field reference card to answer technical questions when you are out shooting. A truly essential tool for any new digital slr!

| | |
|---|---|
| Nikon D80 Training DVD | £19.99 |
| Nikon D200 Training DVD | £19.99 |
| Canon 5D Training DVD | £19.99 |
| Canon 400D Training DVD | £19.99 |
| Canon 350D Training DVD | £19.99 |
| Canon 30D Training DVD | £19.99 |

## DIGITAL STORAGE

SanDisk professional products are designed for serious professional photographers who demand the fastest, most rugged, and most durable memory cards on the market. Professional photographers who work under less than ideal conditions expect more from a memory card.

**SanDisk 2Gb Extreme III Compact Flash Card**

Only **£35.99**

**Memory Stick DUO**

| | |
|---|---|
| 1Gb Memory Stick PRO Duo™ | £19.99 |
| 2Gb Memory Stick PRO Duo™ | £32.99 |
| 512Mb Memory Stick PRO Duo™ | £9.99 |
| Extreme III Memory Stick PRO Duo™ 1GB | £29.99 |
| Extreme III Memory Stick PRO Duo™ 2GB | £47.99 |
| Extreme III Memory Stick PRO Duo™ 4GB | £95.99 |
| Memory Stick PRO Duo™ 4GB | £78.99 |
| Ultra II Memory Stick PRO™ Duo 1GB | £24.99 |
| Ultra II Memory Stick PRO™ Duo 2GB | £54.99 |

**SanDisk CompactFlash - C**

| | |
|---|---|
| 1Gb Extreme™ III CompactFlash® | £24.99 |
| 2Gb Extreme™ III CompactFlash® | £35.99 |
| 4Gb Extreme™ III CompactFlash® | £67.99 |
| 512mb Ultra II CompactFlash | £17.99 |
| 8GB Extreme III CompactFlash | £119.99 |
| Extreme® III CompactFlash® 12GB | £179.99 |
| Extreme® III CompactFlash® 16GB | £229.99 |
| Extreme® IV CompactFlash® 2GB | £49.99 |
| Extreme® IV CompactFlash® 4GB | £84.99 |
| Extreme® IV CompactFlash® 8GB | £169.99 |
| Ultra® II CompactFlash® 1GB | £17.99 |
| Ultra® II CompactFlash® 2GB | £27.99 |
| Ultra® II CompactFlash® 4GB | £49.99 |
| Ultra® II CompactFlash® 8GB | £99.99 |

**SanDisk SecureDigital -SD**

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|---|---|
| 1GB Extreme III 133x SD | £20.99 |
| 2GB Extreme III 133x SD | £29.99 |
| 4GB Standard SDHC™ Card with Reader | £39.99 |
| Standard SD™ 1GB | £11.99 |
| Standard SD™ 2GB | £19.99 |
| Standard SD™ 512 mb | £7.99 |
| Ultra® II SDHC 4GB & MicroMate Reader | £45.99 |
| Ultra® II SDHC 8GB & MicroMate Reader | £89.99 |
| Ultra® II SD™ 1GB | £13.99 |
| Ultra® II SD™ 2GB | £24.99 |

**OLYMPUS xD**

| | |
|---|---|
| 1GB H+xD-Picture Card | £19.99 |
| 2GB xD-Picture Card Type M | £29.99 |

**FUJIFILM xD**

| | |
|---|---|
| 512Mb XD M/H Card | £11.99 |
| 1Gb xD Type H | £16.99 |
| 2Gb xD Type M | £31.99 |

## PORTABLE STORAGE

| | |
|---|---|
| Canon Media Storage M30 30GB | £339.99 |
| Canon Media Storage M80 80GB | £429.99 |
| Epson P3000 Multimedia Storage Viewer 40GB | £269.99 |
| Epson P5000 Multimedia Storage Viewer 80GB | £359.99 |
| Jobo GIGA ONE 40GB | £84.99 |
| Jobo GIGA ONE 80GB | £149.99 |
| Jobo SPECTATOR 40GB | £199.99 |
| Jobo SPECTATOR 80GB | £229.99 |
| Jobo SPECTATOR 120GB | £279.99 |
| Vosonic VPH230 X'S-DRIVE SUPER 60 GB | £199.99 |
| Vosonic VPH230 X'S-DRIVE SUPER 80 GB | £219.99 |
| Vosonic VPH230 X'S-DRIVE SUPER 120GB | £269.99 |
| Vosonic VPH560 80GB | £249.99 |
| Vosonic VPH560 120GB | £299.99 |

### EPSON

**P-3000** 40GB 4" LCD Screen

SAVE £80
rrp £349.99
**£269.99**

**P-5000** 80GB 4" LCD Screen

SAVE £90
rrp £449.99
**£359.99**

### ZIGVIEW

**ZigView S2B Detachable Digital Angle Finder**

- Live Preview Viewfinder
- TV Output
- Detachable Screen
- Motion Sensor
- Interval Timer
- Cable Release
- Bulb Exposure

SAVE £50
rrp £249.99
**£199.99**

## CLEARANCE BARGAINS

**Canon Powershot G7**

SAVE £52
rrp £349.99
**£297.99**

**Canon Digital IXUS 950 IS**

8.0 Megapixels
4x optical zoom
optical Image Stabilizer
Face Detection
Red-Eye Correction
2.5" PureColor LCD
ISO 3600
and Auto ISO Shift
18 shooting modes
VGA movies and Time Lapse Movie

**Panasonic Lumix DMC-FX50**

SAVE £170
rrp £349.99
**£179.99**

WOW!

SAVE £80
rrp £279.99
**£199.99**

# digital DEPOT

**Visit www.digitaldepot.co.uk**
**the UK's best on-line digital camera store**

where low prices are just the beginning

thegoodwebguide.co.uk recommended site

What Digital Camera GOOD SERVICE AWARD WINNERS!

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- Informed advice from enthusiastic staff
- Visit our shop, buy on-line or by phone 7 days a week
- Easy road access and free parking
- Latest products from the leading manufacturers

Warehouse Club
Now open 7 days a week!

## UPCOMING EVENTS

| | |
|---|---|
| 26th Sep | Digital Photography for Beginners |
| 30th Sep | Canon EOS 400D Workshop |
| 5th Oct | Mitsubishi Open Day |
| 6th Oct | Nikon D200 Workshop |
| 7th Oct | Nikon Capture NX Workshop |
| 13th Oct | Canon EOS-5D |
| 20th Oct | Apple Open day |
| 27th Oct | D40/D40X Workshop |

# FANTASTIC OFFERS FROM DIGITAL DEPOT

## D-SLR or LENS TRADE IN

**We will take your old Digital SLR or lens in Part exchange, we also buy for cash.**

**JUST CALL 01438 367619**

## NEW!! CANON GADGET BAGS

**CHOICE OF THREE GREAT BAGS FROM CANON**

- Store, carry and protect your camera equipment
- Fully padded and reinforced
- Constructed out of durable materials
- Carry handles and shoulder strap

**CUSTOM GADGET BAG** 100EG

ONLY £44.99

**DELUXE GADGET BAG** 10EG

ONLY £79.99

**PRO GADGET BAG** 1EG

ONLY £99.99

## ► NEW! CANON NEW! ◄

## CANON ANNOUNCE NEW CAMERAS

- EOS 1Ds Mark III .....21.1 M/Pixels in Compact EOS Body
- EOS 40D .....10.0 M/Pixels, Weatherproof, 1D Style Menus
- Powershot G9.....12.1 M/Pixels, 3" LCD, RAW
- Powershot A650is ....12.1 M/Pixels, 6x Optical Zoom
- IXUS 960is.....12.1 M/Pixels, 3.7x Optical Zoom
- IXUS 860is.....8.0 M/Pixels, 3.8x Wide Angle Optical Zoom

## WACOM PEN TABLETS - SPECIAL OFFER

Enter the world of Intuos in its third generation – Intuos3 gives you more creative freedom, increased efficiency and improved precision than any other professional Wacom pen tablet ever. And it also happens to be the most handsome one yet.

The features of the new Intuos 3 range includes: doubled resolution now 5080 lpi, addition of configurable ExpressKeys on the tablet surface, touch strip on tablet surface similar to notebook touchpads and new ergonomically redesigned pen.

FREE TUTORIAL DVD WITH EVERY TABLET

- WACOM INTUOS 3 A5 .....£219.00
- WACOM INTUOS 3 A5 WIDE.....£279.00
- WACOM INTUOS 3 A4 .....£339.00

## APPLE OPEN DAY

**Get hands-on with Apple at Digital Depot**
**Saturday 20th October 10am - 4pm**

Apple product demonstrations throughout the day with seminars at:

- 11am – Apple Aperture Seminar
- 2pm – OnOne Seminar

Don't miss out on this terrific opportunity, to register visit:
**www.digitaldepot.co.uk or call 01438 353706**

## IMAGE ENHANCEMENT SOFTWARE

➡ **GENUINE FRACTALS:**
Resize images over 1000% with no loss of detail or sharpness.

➡ **ESSENTIALS:**
Make it better, cut it out, frame it, or enlarge it all in Photoshop Elements.

➡ **PLUG-IN SUITE 3:**
Everything you need to make your picture look their best and spend more time behind your camera.

- GENUINE FRACTALS 5 .....£104.99
- ESSENTIALS (for Photoshop Elements) .....£29.99
- PLUG-IN SUITE 3.....£264.99

## NEW OFFER!! – SANDISK 4GB EXTREME III

STORE MORE PICTURES FOR LESS MONEY

FOR ONLY £35.99

**4GB Extreme III CompactFlash**

**HURRY DON'T MISS OUT**
**OFFER STARTS OCTOBER 1st – MUST END OCTOBER 31st**

## NEW DIGITAL SLR's FROM NIKON

**NIKON D3, FULL FRAME CMOS SENSOR D-SLR**

Nikons first 12.1 megapixel Fx Format CMOS sensor engineered to produce outstanding image quality even at very low light levels. Destined to become a market leading pro camera the D3 offers a welth of inovative technology including a blazing fast 9 frames/second frame rate.

**NIKON D300, DX FORMAT D-SLR**

New DX-format CMOS image sensor with 12.3 effective megapixels. Super-fast power-up of 0.13 seconds, shutter lag of 45milliseconds and viewfinder blackout time of approximately 0.1 seconds contribute to all-around performance that lets photographers respond to any sudden opportunities.

Call 01438 367619 or Visit www.digitaldepot.co.uk for price and availability information

## Samsonite SPECIAL OFFERS ON PHOTOGRAPHIC BAGS Samsonite

**Trekking Premium DFV 90**

Camera and accessory Solutions from samsonite

ONLY £54.99

**Trekking Premium DFV 100**

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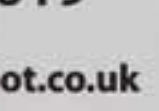

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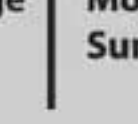

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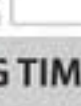

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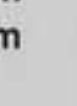

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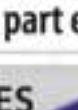

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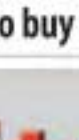

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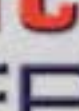

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| Exilim S880 +extra 1GB card +case | £189.99 |
| Exilim V7 inc Casio leather case | £204.99 |
| +extra 1GB card +spare batt | £229.99 |
| Z1050 inc Free Casio leather case + 1GB | £164.99 |
| +extra 1GB card and spare battery | £189.99 |
| Exilim EX-Z1200 inc Free Casio case | £194.99 |
| +extra 1GB card and spare battery | £219.99 |

### FUJI
INC. 2 YEAR WARRANTY

| | |
|---|---|
| FUJI Z5fd pink or silver inc case +2GBXD | £154.99 |
| FUJI Z10 | £124.99 |
| FUJI F50FD | £249.99 |
| FUJI F40FD inc Fuji leather case 2x 256MB | £159.99 |
| S5700 inc fuji case+512MB card | £149.99 |
| S6500 FD inc case+2GB XD | £184.99 |
| FUJI S8000 | PHONE |
| FUJI S9600 inc case+2GB XD | £269.99 |

### NIKON
INC. 2 YEAR WARRANTY

| | |
|---|---|
| NIKON D40 inc 18-55+1GB+Case | £339.99 |
| NIKON D40X inc 18-55 lens | £459.99 |
| NIKON D40X inc 18-70 lens | £529.99 |

### OLYMPUS
INC. 3 YEAR WARRANTY
**NEW OLYMPUS MODELS - SEE WEBSITE**

| | |
|---|---|
| SP 560UZ | £274.99 |
| SP 560UZ + 1GB XD card, case +spare batt | £304.99 |
| SP 550UZ | £229.99 |
| SP 550UZ inc FREE case + FREE 1GB | £259.99 |
| MJU 760 inc FREE case + FREE 1GB | £154.99 |
| MJU 725SW inc FREE case + FREE 1GB | £179.99 |
| 770SW inc case and beach kit | £219.99 |
| inc extra 1GB XD card +spare batt | £249.99 |
| 760 inc case | £189.99 |
| inc extra 1GB XD card +spare batt | £229.99 |
| E410 SLR + 14-42 lens | £389.99* |
| E410 SLR + Olympus case+14-42 lens + 40-150 lens | £479.99* |

***Price includes £50 cashback from Olympus**

| | |
|---|---|
| E510 SLR + 14-42 lens | £579.99 |

E510 SLR + Olympus case+14-42 lens + 40-150 lens £679.99

**See website for lenses, flashguns and accessories**

### PANASONIC
INC. 2 YEAR WARRANTY
**NEW PANASONIC MODELS FZ18, FX33, FX35**
**Phone for availability and price**

| | |
|---|---|
| NEW FX33 | PHONE |
| NEW FX35 | PHONE |
| Lumix DMC-TZ3eb inc 1GB + case | £229.99 |
| Lumix DMC-FX10eb + 1GB+case | £124.99 |
| Lumix DMC-FX12eb +1GB+case | £149.99 |
| FX30eb +extra 1GB card, case ,spare battery | £234.99 |
| Panasonic Lumix DMC FX100 | £284.99 |
| FX100+extra 1GB card, case ,spare battery | £309.99 |
| FZ8+extra 1GB card, case | £209.99 |
| FZ18 | £299.99 |
| FZ18+extra 1GB card, case ,spare battery | £324.99 |

### PENTAX
INC. 3 YEAR WARRANTY
**NEW PENTAX MODELS - SEE WEBSITE**

| | |
|---|---|
| Optio V10 inc 1GB+case | £149.99 |
| Optio S10 inc 1GB+case | £159.99 |
| Optio 210 inc 1GB+case | £179.99 |
| Optio A30 inc 1GB, spare batt and case | £179.99 |
| Optio W30 + Free camera case | £199.99 |
| W30+extra 1GB card and case +spare batt | £224.99 |
| K100D Super body +free case + 1GB | £329.99 |
| K100D Super +18-55+1GB+case | £369.99 |
| K100D Super +18-55+55-200+1GB+case | £499.99 |
| K10D body | £469.99 |
| K10D Grand Prix Kit (body plus gr p) | £599.99 |
| K10D inc 18-55 | £499.99 |
| K10D inc 18-55+ 50-200 | £629.99 |
| K10D inc 16-45 | £699.99 |
| K10D inc 16-45 + 50-200 | £829.99 |

### RICOH
INC. 3 YEAR WARRANTY

| | |
|---|---|
| RICOH R7 + FREE case | £229.99 |
| RICOH R6 + CASE+FREE 1GB | £169.99 |
| R500G+FREE 1GB card | £339.99 |
| RICOH GR + case + Free 1GB | £369.99 |
| GRD CREATIVE KIT +FREE 1GB card and case | £549.99 |
| RICOH GX100 inc viewfinder | £399.00 |
| RICOH GX100 no viewfinder | £349.00 |

### SAMSUNG
INC. 3 YEAR WARRANTY
**NEW SAMSUNG MODELS - SEE WEBSITE**

| | |
|---|---|
| NEW S85 inc 1GB+case+charger, batt kit | £119.99 |
| NEW L730 inc 1GB +case | £119.99 |
| i7 | £179.99 |
| i70 inc case | £154.99 |
| L74W | £159.99 |
| L77 + 1GB + case | £179.99 |
| S700+1GB SD card , charger, batt kit | £129.99 |
| S630+1GB SD card , charger, batt kit | £89.99 |
| S730+1GB SD card , charger, batt kit | £109.99 |
| S1050+1GB SD card , charger, batt kit | £179.99 |
| NV3 inc Samsung Leather case | £159.99 |
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| NV10 inc case | £159.99 |
| NV10+extra 1GB SD card, case, spare batt, software | £184.99 |
| NV7 inc case | £169.99 |
| NV7+extra 1GB SD card, case, spare batt, software | £194.99 |
| NV11 inc case | £206.99 |
| NV15 inc case | £169.99 |
| +extra 1GB , case, spare batt, software | £194.99 |
| NV20 inc case | £199.99 |
| +extra 1GB , case, spare batt, software | £224.99 |

**Price include cashback from Samsung**

| | |
|---|---|
| GX10+18-55 + 55-200 + Free 1GB+holdall | £624.99 |
| Samsung SEF 36 PZ flashgun | £149.99 |
| Samsung SEF 54 PZ flashgun | £204.99 |

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- Live View
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- Built-in pop-up flash (GN 10)
- 3fps with up to seven images in RAW buffer

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| | |
|---|---|
| E510 Body Kit | £499 |
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| E510 + 14-42mm + 40-150mm Kit | £649 |

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- New image processing engine
- 2.5" / 6.4cm HyperCrystal LCD
- Supersonic Wave Filter
- Dual memory card slots

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| | |
|---|---|
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| Nikon S200 | £129 |
| Olympus FE210 | £76 |
| Olympus FE240 | £136 |
| Olympus FE280 | £129 |
| Olympus mju780 | £174 |
| Olympus mju790SW | £189 |
| Olympus mju830 | £229 |
| Olympus mju1200 | £249 |
| Panasonic FX30 | £169 |
| Panasonic FZ8 | £174 |
| Panasonic FZ18 | £299 |
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**Canon 400D body £449**

**400D + 18-55 £499**

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EOS 40D body ..... £799
EOS 40D + 17-85 ..... £1049

| | | | |
|---|---|---|---|
| **EOS 1DS MKII body ..... £4349** | 28-105 F3.5/4.5 USM II ..... £199 | 100 F2.8 Macro USM ..... £378 | BGE2 Grip (20D/30D) ..... £125 |
| **EF-S LENSES Fit 300D / 350D / 400D / 20D / 30D / 40D** | 28-135 IS USM ..... £319 | 100-300 F4.5/5.6 USM ..... £249 | BGE3 Grip (350/400D) ..... £99 |
| 10-22 F3.5/4.5 USM ..... £489 | 28-300 F3.5/5.6 L USM ..... £1669 | 100-400 F4.5/5.6IS L USM £1069 | BGE4 Grip (5D) ..... £155 |
| 17-55 F2.8 IS USM ..... £699 | 35 F1.4 L USM ..... £929 | 135 F2 L USM ..... £689 | BP-511A (20/30/40/5D batt) ..... £55 |
| 17-85 f4/5.6 IS USM ..... £399 | 45 F2.8 TSE ..... £869 | 180 F3.5 L USM Macro ..... £989 | NP-E3 (1D series batt) ..... £99 |
| 17-85 f4/5.6 IS USM unboxed £349 | 50 F1.2 L USM ..... £915 | 200 F2.8 II L USM ..... £499 | NB-2LH (350/400D Bat) ..... £45 |
| 18-55 F3.5/5.6 ..... £69 | 50 F1.4 USM ..... £249 | 300 F2.8 L IS USM ..... £3099 | MR 14 EX ring ..... £369 |
| 55-250 F4/5.6 IS ..... £239 | 50 F1.8 II ..... £79 | 300 F4 L IS USM ..... £877 | MT 24 EX ring ..... £599 |
| 60 F2.8 Mac USM ..... £225 | 50 F2.5 Macro ..... £199 | 400 F2.8 IS L USM ..... £4799 | 430EX flash ..... £179 |
| **EF LENSES** | 55-200 F4.5/5.6 II USM ..... £139 | 400 F4 DO IS L USM ..... £3999 | 580 EXII flash ..... £349 |
| 14 F2.8 L USM MKII ..... £1799 | 65 MPE F2.8 ..... £679 | 400 F5.6 L USM ..... £849 | Speedlight bracket SB-E2 ..... £129 |
| 15 F2.8 Fisheye ..... £469 | 70-200 F2.8 IS L USM ..... £1289 | 500 F4 IS L USM ..... £4099 | Compact battery pack CP-E4 £129 |
| 16-35 F2.8 MKII L USM ..... £1077 | 70-200 F2.8 non IS L USM £879 | 600 f4 IS L USM ..... £5333 | Battery pack LP-E4 ..... £99 |
| 17-40 F4 USM L ..... £529 | 70-200 F4 L IS USM ..... £749 | Ext tube 12 ..... £69 | Off camera shoe cord OC-E3 £45 |
| 20 F2.8 USM ..... £329 | 70-200 F4 L USM ..... £489 | Ext tube 25 ..... £99 | LC5 wireless set ..... £299 |
| 20-35 F3.5/4.5 USM ..... £299 | 70-300 F4.5/5.6 DO IS USM £779 | 1.4x or 2x converter II each £229 | WFT-E2 ..... £599 |
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| 24 F2.8 ..... £319 | 75-300 USM MKIII ..... £199 | Tripod mount ring AII(W) ..... £99 | Data verification kit E3 ..... £599 |
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| 24-85 F3.5/4.5 USM ..... £249 | 90 F2.8 TSE ..... £869 | ACK-E4 AC adaptor kit ..... £89 | ET1000N3 ..... £49.95 |
| 24-105 F4 L IS USM ..... £699 | 90-300 F4.5/5.6 USM ..... £199 | ACKE2 AC adaptor ..... £59.99 | Pixma Pro9000 ..... £429 |
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| | 100 F2 USM ..... £329 | | Canon media storage M80 £499 |

## NIKON PROFESSIONAL DEALER

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**Nikon D80 body £539**

**D80 + 18-70 DX £699**

**D80 + 18-135 DX £699**

**Nikon D200 body £819**

**Nikon D40X body £379**

**D40X + 18-55 £439**

**NEW!! NEW!! NEW!! NEW!!**
D3 body ..... £3399
D300 body ..... £1299

| | | | |
|---|---|---|---|
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| D40+ 18-55 ..... £329 | 17-35 F2.8 AF-S ..... £1199 | 85 F1.8 AF-D ..... £279 | SB-400 Flash ..... £149 |
| 10.5 F2.8 DX ..... £449 | 18-35 F3.5/4.5 AF-D ..... £369 | 105 F2 DC AFD ..... £669 | SB-800 Flash ..... £256 |
| 12-24 F4 DX ..... £649 | 20 F2.8 AF-D ..... £399 | 105 F2.8 VR macro ..... £499 | SB-600 Flash ..... £169 |
| 17-55 F2.8 DX ..... £839 | 24 F2.8 AF-D ..... £299 | 180 F2.8 AFD ..... £529 | SC-28.....£49 SC-29 ..... £59 |
| 18-70 F3.5/4.5 DX ..... £199 | 24-70 F2.8 G ED AF-S ..... £POA | 200 F2 G VR ..... £2399 | SD-8A batt pack ..... £119 |
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| 15 Fisheye F2.8 DG ..... £389 | 18-200 F3.5/6.3 DC ..... £239 | 50 F2.8 EX DG macro ..... £199 | 120-300 F2.8 EX DG ..... £1649 | 1.4x or 2x con EX DG ..... £149 |
| 15-30 F3.5/4.5 EX ..... £299 | 18-200 F3.5/6.3 DC OS ..... £399 | 50-150 F2.8 EX DC ..... £459 | 135-400 F4.5/5.6 DG ..... £419 | **3 Year Warranty on all NEW STOCK EX lenses** |
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| | 24 F1.8 EX DG ..... £269 | 55-200 F4/5.6 DC HSM NAF £159 | 180 EX F3.5 DG CAF only £499 | |
| | 24-70 F2.8 EX DG ..... £269 | 70 F2.8 EX DG macro ..... £309 | 300 F2.8 EX DG ..... £1489 | |
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| | | 70-300 F4.5/5.6 APO DG mac £159 | | |

| | EM-140 DG macro flash ..... £269 |
|---|---|
| | EF-500 DG ST flash ..... £119 |
| | EF-530 Super DG flash ..... £219 |

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|---|---|---|
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| 58mm | £20 | £47 |
| 62mm | £23 | £56 |
| 67mm | £28 | £79 |
| 72mm | £32 | £89 |
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| 82mm | £48 | £109 |
| 86mm | £64 | £115 |
| 95mm | £89 | £129 |
| 105mm | £119 | £159 |

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| 7 II body ..... £875 | KL 210 F4.5 L APO ..... £550 | NPE3 Can 1D series ..... £59.99 | |
| 7II blk + 80 F4 *ex demo* ..... £999 | KL 250 F4.5 L APO ..... £650 | NB2LH Can 400D etc ..... £19.95 | |
| 7II body blk *ex demo* ..... £799 | KL 250 F4.5 L-A ..... £450 | EN EL3 Nik D100 ..... £19.95 | |
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| 50 F4.5 inc viewfinder ..... £1019 | Auto ext tube No 1 or 2 ea £110 | EN EL4 Nik D2X ..... £39.95 | |
| 65 F4 ..... £729 150 F4.5 ..... £799 | **MAMIYA 645 MAN FOCUS** | EN 4 Nik D1X ..... £39.95 | |
| Panor Kit ..... £129 Pol filter ..... £149 | 55 F2.8 N ..... £165 | NP400 Pen K10D ..... £24.95 | |
| **MAMIYA RB 67 PRO SD** | 55-110 F4.5 N ..... £450 | | |
| RB67 + 90 F3.5 KL + RFH kit £900 | 80 F4 N macro ..... £300 | | |
| RB67 Pro SD body ..... £350 | 105-210 F4.5 ULD ..... £430 | | |
| PD prism finder ..... £700 | 120 F4 macro ..... £450 | | |
| Prism finder 2 ..... £515 | 150 F2.8 ..... £370 | | |
| 50 F4.5 C ..... £375 | 150 F3.5 N ..... £150 | | |
| KL 65 F4.5 L ..... £450 | 200 F2.8 APO ..... £600 | | |
| 75 F4.5 shift S/L ..... £720 | 210 F4 N ..... £200 | | |
| KL 127 F3.5 L ..... £400 | 300 F5.6 N ULD ..... £340 | | |
| KL 140 F4.5 M/L-A macro £470 | 2x converter ..... £170 | | |

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| Ext tube 14 ..... £149 | L758D ..... £399 | MN190 MF3 ..... £199 | MN488RC4 ..... £68 |
| Ext tube42 ..... £149 | L358 ..... £229 | MN190 MF4 ..... £209 | MN804RC2 ..... £59 |
| **BRONICA SQAi** | L308S ..... £144 | MN190X Pro B ..... £99 | MN808RC4 ..... £89 |
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| 62mm | £18 | £32 | £41 | £79 | £22 | £32 |
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| Panasonic DMC FZ18 | £299.99 |
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| EFS 17 85 f4 5.6 IS USM lens | £449.99 |
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### Sony

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| Nikon Coolpix S200 with case # While stocks last | £159.00 |
| Nikon Coolpix S8 black with case # While stocks last | £139.00 |
| Olympus FE-240 | £179.00 |
| Olympus Mju 770SW beach kit | £249.00 |
| Olympus Mju 790SW | £199.00 |
| Olympus SP-550UZ | £269.00 |
| Olympus SP-560UZ | £299.00 |
| Panasonic DMC FX-30 Black | £229.00 |
| Panasonic DMC TZ3B Black | £259.00 |
| Sony DSC-H7 | £289.00 |
| Sony DSC-H9 | £329.00 |
| Sony DSC-W 555 | £149.00 |

### D-SLR

| | |
|---|---|
| Canon EOS 10D Mark III : Free Canon A3 printer and 1gb card or voucher for £229 | £2,795.00 |
| Canon EOS 10Ds MK III : Please phone for latest deals and availability. Due November. We will not be beaten! | £3,999.99 |
| Canon EOS 5D body, ex kit | £1,489.00 |
| Canon EOS 5D, 24-105 | £1,999.00 |
| Canon EOS 30D + EF-S 17-85 IS U + EF 70-300 IS U # while stocks last | £1,199.90 |
| Canon EOS 30D body # while stocks last | £549.90 |
| Canon EOS 30D, EF-S 17-85 IS # while stocks last | £829.00 |
| Canon EOS 400 17-85 Kit : Please phone for latest deals and availability. We will not be beaten! | £1,049.00 |
| Canon EOS 400 18-55 : | £885.00 |
| Canon EOS 400 Body | £825.00 |
| Canon EOS 350D, EF-S 18-55 : Free Canon hotdall | £379.00 |
| Canon EOS 400D 17-85 + BG-E3 KIT | £789.00 |

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* 9 Point AF
* £50 Cashback
EOS 400D body with 18-55 & 55-200USM lenses + holdall
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| Canon EOS 400D 18-55/55-200 : with Free hotdall | £599.00 |
| Canon EOS 400D 18-55/55-200 KIT + BG-E3 | £849.00 |
| Canon EOS 400D, EF-S 18-55 | £479.00 |
| Canon EOS 400D, EF-S 18-55, Lowepro Case, lens cloth, mini tripod and 1gb card | £499.00 |
| Canon EOS 400D, Tamron 18-250 | £699.00 |
| Canon BG-E3 Battery Grip for EOS 350D/400D # with Free NL-2L battery | £99.00 |
| Canon Speedlite 430EX | £189.00 |
| Canon Speedlite 580EX : One only | £349.00 |
| Sigma EF-500 DG ST | £110.00 |

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|---|---|
| Sony Alpha 100, 18-70 Kit | £479.00 |
| Sony Alpha 100, 28-200, Tamron or Sigma | £699.00 |
| Sony HVL-F36 Wireless High Speed Flash GN36 | £139.00 |
| Sony HVL-F56 Wireless High Speed Flash GN56 | £249.00 |
| Sigma 0028-200mm f3.5-5.6 DHZ for Alpha | £99.00 |
| Fuji FinePix S 5 Pro body | £975.00 |
| Nikon D 3 body : Please phone for latest deals | £3,399.00 |
| Nikon D 40 black, 18-55 f3/5-5.6G II ED | £329.00 |
| Nikon D 40X black, 18-135 | £639.00 |
| Nikon D 40X black, 18-55 f3/5-5.6G II ED | £469.00 |
| Nikon D 50 black, 18-55 | £399.00 |
| Nikon D 50 black, 18-55, 55-200 | £499.00 |
| Nikon D 80 body | £539.00 |
| Nikon D 80, 18- 70 | £679.00 |
| Nikon D 80, 18-135 | £699.00 |
| Nikon D200 18-70 : while stocks last | £1,050.00 |
| Nikon D200 body : while stocks last | £799.00 |
| Nikon D300 body : Please phone for latest deals | £1,299.00 |
| Nikon SB-600 Speedlight | £169.00 |
| Olympus E-410 twin kit with EZ 14-45 and 45-150 : £50 cash back | £549.00 |
| Olympus E-410 with EZ 14-45 : £50 cash back | £449.00 |
| Olympus E-510 twin kit with EZ 14-45 and 45-150 | £699.00 |
| Olympus E-510 with EZ 14-45 | £599.00 |

### Lenses

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|---|---|
| Canon EF 1.4x Extender | £229.00 |

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| Canon EF 2x Extender | £220.00 |
| Canon EF 17-40mm f4 L USM | £529.00 |
| Canon EF 24- 70mm f2.8 L USM | £879.00 |
| Canon EF 24-105mm f4 L IS USM, ex 5D kit | £599.00 |
| Canon EF 28-135mm f3.5/5.6 IS USM | £319.00 |
| Canon EF 50mm f1.8 Mk II | £75.00 |
| Canon EF 55-200mm f4.5/5.6IV USM Mkll | £129.00 |
| Canon EF 70-200mm f2.8 L IS USM | £1,299.00 |
| Canon EF 70-200mm f4 L USM | £469.00 |
| Canon EF 70-200mm f4.0 L IS USM | £749.00 |
| Canon EF 70-300mm f4-5.6 IS USM | £379.00 |
| Canon EF 70-300mm f4.5-5.6 DO IS USM | £829.00 |
| Canon EF 100-400mm f4.5/5.6L IS USM | £1,090.00 |
| Canon EF 100mm f2.8 USM Macro | £375.00 |
| Canon EF-S 10-22mm f3.5/4.5 USM | £499.00 |
| Canon EF-S 17-55mm f2.8 IS USM | £675.00 |
| Canon EF-S 17-85mm f4/5.6 IS USM | £369.00 |
| Canon EF-S 18-55mm, ex kit | £69.00 |
| Canon EF-S 60mm f2.8 Macro USM | £259.00 |
| Kenko NEW DG 1.5X MC T/CONV | £79.00 |
| Kenko NEW DG 2X MC7 T/CONV | £99.00 |
| Kenko NEW DG PRO-300 1.4X | £149.00 |
| Nikon AF 60mm f2.8 D Micro | £369.00 |
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| Nikon AF-S DX 55-200mm f4-5.6 G ED | £129.00 |
| Nikon AF-S DX VR 55-200mm f4-5.6 G IF-ED | £189.00 |
| Nikon AF-S VR 105mm f2.8G IF-ED Macro | £469.00 |
| Nikon AF-S VR 70-200mm f2.8 G IF-ED | £1,179.00 |
| Nikon AF-S VR 70-300mm f4.5-5.6 G IF-ED | £239.00 |
| Sigma 0010-20mm f4-5.6 EX DC HSM | £300.00 |
| Sigma 0012-24mm f4.5-5.6 EX DG HSM | £439.00 |
| Sigma 0017- 70mm f2.8-4.5 DC Macro | £229.00 |
| Sigma 0018- 50mm f2.8 EX DC Macro | £289.00 |
| Sigma 0018-200mm f3.5-6.3 DC | £229.00 |
| Sigma 0024- 70mm f2.8 EX DG | £299.00 |
| Sigma 0050-500mm f4-6.3 EX DG HSM APO | £749.00 |
| Sigma 0050mm f2.8 Macro EX | £199.00 |
| Sigma 0070-200mm f2.8 EX DG APO MACRO HSM | £669.00 |
| Sigma 0070-300mm f4-5.6 APO DG Macro | £159.00 |
| Sigma 0070-300mm f4-5.6 DG Macro S | £110.00 |
| Sigma 0080-400mm f4.5-5.6 EX DG APO OS | £849.00 |
| Sigma 0105mm f2.8 Macro EX DG | £299.00 |
| Sigma 0120mm-300mm f2.8 EX DG APO | £1,660.00 |
| Sigma 0170-500mm f5-6.3 DG APO | £529.00 |
| Sigma 0300-800mm f5.6 EX DG APO HSM | £3,999.00 |
| Tamron AF 17-50 F2.8 XRDI II LD Aspherical | £289.00 |
| Tamron AF 18- 200mm f3.5-6.3 XRDi II LD Aspn IF | £229.00 |
| Tamron AF 18- 250mm f3.5-6.3 XRDi II LD Aspn IF | £279.00 |
| Tamron AF 70-300mm f4/5.6 Di | £119.00 |
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- Magnesium Alloy body

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| EF 14mm f2.8 L | £1399.99 |
| EF 20mm f2.8 U | £329.99 |
| EF 24mm f1.4 L | £894.99 |
| EF 24mm f2.8 | £319.99 |
| EF 28mm f1.8 U | £319.99 |
| EF 28mm f2.8 | £139.99 |
| EF 35mm f1.4 L U | £939.99 |
| EF 35mm f2.0 | £189.99 |
| EF 50mm f1.2 L USM | £999.99 |
| EF 50mm f1.4 U | £239.99 |
| EF 50mm f1.8 | £74.99 |
| EF 50mm f2.5 Macro | £199.99 |
| EF-S 60mm f2.8 Macro | £269.99 |
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| EF 85mm f1.8 U | £269.99 |
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| EF 100mm f2.8 Macro USM | £379.99 |
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| EF 200mm f2.8 L U / 2 | £539.99 |
| EF 300mm f2.8 L UIS | £3099.99 |
| EF 300mm f4.0 L UIS | £879.99 |
| EF 400mm f2.8 L UIS | £4999.99 |
| EF 400mm f5.6 L | £849.99 |
| EF 400mm f4.0 DO IS USM | £4199.99 |
| EF 500mm f4.0 L UIS | £4499.99 |
| EF 600mm f4.0 L UIS | £5574.99 |

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|---|---|
| EF 24-105mm f4 L IS USM | £849.99 |
| EF-S 10-22mm f3.5-4.5 USM | £529.99 |
| EF 16-35mm f2.8 L | £1149.99 |
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| EF-S 17-85mm f4-5.6 IS USM | £419.99 |
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| EF 70-200mm f4 L IS USM | £744.99 |
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| EF 100-300mm f4.5-5.6 U | £249.99 |
| EF 100-400mm f4.5-5.6 UIS | £999.99 |
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## Canon

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| Canon EOS 5D The full frame 12.8 megapixel EOS 5D | £1449.99 |
| Canon EOS 5D + 24-105mm f4L | £1969.99 |
| Canon EOS 30D | £599.99 |
| Canon EOS 30D + EF-S 17-85mm | £899.99 |
| Canon EOS 400D | £439.99 |
| +EF-S 18-55 | £479.99 |
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## Nikon D200

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## Nikon D40x

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| Body + 18-55mm | £449.99 |

## Nikon D80

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|---|---|
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| S-312 GDC Sling | £39.95 |
| S-308 GDC Sling Case Carrier | £39.95 |
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| T-212 GDC Torso-Pack | £69.95 |
| H-14 GDC Holster | £79.95 |
| H-12 GDC Holster | £64.95 |
| H-10 GDC Holster | £59.95 |
| WS-606 GDC Waist/Shoulder Bag | £164.95 |
| WS-604 GDC Waist/Shoulder Bag | £129.95 |
| SB-907 GDC L Reporter Shoulder Case | £169.95 |
| SB-904 GDC M Reporter Shoulder Case | £144.95 |
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| C-58 GDC Small Camera Case | £59.95 |
| PB-48 GDC Small Camera Bag | £89.95 |
| PB-46 GDC Small Camera Bag | £69.95 |
| PB-44 GDC Small Camera Bag | £39.95 |
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| E-704 GDC Ext Sleeve Kit | £64.95 |
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| OC-97 Organiser/Lighting Case | £349.95 |
| OC-88 Organiser/Lighting Case | £279.95 |
| OC-86 Organiser/Lighting Case | £299.95 |
| BS-302 GDC Laptop Rucksack | £149.95 |
| F-417 GDC Field Laptop Case | £114.95 |
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|---|---|
| 1GB | £10.90 |
| 1GB Ultra II | £14.90 |
| 1GB Extreme III | £19.90 |
| 2GB | £16.90 |
| 2GB Ultra II | £24.90 |
| 2GB Extreme III | £29.90 |
| 4GB Ultra II SDHC | £34.90 |
| 8GB Ultra II SDHC | £69.90 |

### Memory Stick

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|---|---|
| 1GB Sony Duo | £21.90 |
| 2GB Sony Duo | £27.90 |
| 4GB Sony Duo | £39.90 |
| 1GB Sandisk | £19.90 |
| 2GB Sandisk | £24.90 |
| 2GB Ultra II | £29.90 |
| 4GB Sandisk | £34.90 |

### xD Card

| | |
|---|---|
| 512MB Fuji | £15.90 |
| 1GB Fuji | £19.90 |
| 2GB Fuji | £29.90 |
| 1GB Olympus | £19.90 |
| 2GB Olympus | £29.90 |

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## BATTERIES / CHARGERS

### Lithium Ion

| | |
|---|---|
| **Canon** | |
| Canon NB-1LH | £26.90 |
| MPower NB-1LH | £4.90 |
| Canon NB-2LH | £39.90 |
| MPower NB-2LH | £14.90 |
| Powerstorm NB-3L | £14.90 |
| Canon NB-4L | £26.90 |
| Powerstorm NB-4L | £14.90 |
| Canon NB-5L | £29.90 |
| MPower NB-5L | £14.90 |

### Lithium Ion

| | |
|---|---|
| **Fuji** | |
| MPower NP40 | £14.90 |
| MPower NP70 | £14.90 |
| MPower NP120 | £14.90 |
| Powerstorm NP95 | £14.90 |
| **Nikon** | |
| MPower EN-EL1 | £14.90 |
| Nikon EN-EL3e | £44.90 |
| MPower EN-EL3e | £19.90 |
| Nikon EN-EL5 | £26.90 |

### Lithium Ion

| | |
|---|---|
| **Nikon** | |
| Powerstorm EN-EL5 | £14.90 |
| Nikon EN-EL7 | £34.90 |
| Nikon EN-EL8 | £27.90 |
| Powerstorm EL8 | £14.90 |
| **Olympus** | |
| Olympus LI12B | £24.90 |
| MPower LI12B | £14.90 |
| Olympus LI30B | £9.90 |
| MPower LI42B | £14.90 |

### Lithium Ion

| | |
|---|---|
| **Olympus** | |
| Olympus BLM-1 | £49.90 |
| Hahnel BLM-1 | £19.90 |
| **Panasonic** | |
| MPower S002E | £14.90 |
| CGA-S005E | £34.90 |
| MPower S005E | £14.90 |
| CGA-S006E | £39.90 |
| MPower S006E | £19.90 |
| CGA-S007E | £29.90 |

### Lithium Ion

| | |
|---|---|
| **Pentax** | |
| Pentax DLi8 | £29.90 |
| MPower DLi8 | £14.90 |
| MPower DLi7 | £14.90 |
| **Sony** | |
| Sony NP-FR1 | £39.90 |
| MPower NP-FR1 | £19.90 |
| Sony NP-FT1 | £39.90 |
| MPower NP-FT1 | £19.90 |
| Sony NP-BG1 | £34.90 |

### Sony

| | |
|---|---|
| Sony NP-FE1 | £39.90 |
| Powerstorm FE1 | £14.90 |

### Nimh

| | |
|---|---|
| Energiser Ultra Fast Charger with 4 x 2500mah Batts | £21.90 |
| 8 x AA 2300mah | £9.90 |
| 4 x AA 2500mah | £9.90 |
| 4 x AA 2700mah | £11.90 |

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### SanDisk

| Secure Digital | |
|---|---|
| 512MB | 6.99 |
| 1GB | 7.99J |
| 2GB | 11.20 |
| 4GB SDHC | 25.90 |
| 1GB Ultra II 60x | 8.30J |
| 2GB Ultra II 60x | 14.30 |
| 4GB Ultra II 60x SDHC | 29.90 |
| 1GB Extreme III 133x | 12.30J |
| 2GB Extreme III 133x | 17.40 |

| Memory Stick | |
|---|---|
| 1GB Pro DUO | 11.90J |
| 2GB Pro DUO | 15.90 |
| 4GB Pro DUO | 35.90 |
| 1GB Pro DUO Ultra II | 16.90 |
| 2GB Pro DUO Ultra II | 23.50 |
| 1GB Micro M2 | 11.49 |
| 2GB Micro M2 | 17.99 |
| 4GB Micro M2 | 35.90 |

| USB Drives | |
|---|---|
| Cruzer Micro U3 1GB | 7.20J |
| Cruzer Micro U3 2GB | 11.80 |
| Cruzer Micro U3 4GB | 24.90 |
| Cruzer Titanium U3 1GB | 8.90 |
| Cruzer Titanium U3 2GB | 14.30 |
| Cruzer Titanium U3 4GB | 28.90 |

| Card Readers | |
|---|---|
| SanDisk 12in1 | 17.90 |
| SanDisk 5in1 | 10.90 |
| SanDisk Compact Flash | 10.90 |
| SanDisk Photo Viewer | 26.90 |

### SanDisk

| Compact Flash | |
|---|---|
| 256MB | 7.50 |
| 512MB | 7.90 |
| 1GB | 9.50J |
| 2GB | 14.90 |
| 4GB | 29.89 |
| 1GB Ultra II 60x | 9.99J |
| 2GB Ultra II 60x | 15.80 |
| 4GB Ultra II 60x | 32.90 |
| 8GB Ultra II 60x | 62.70 |
| 1GB Extreme III 133x | 13.99J |
| 2GB Extreme III 133x | 23.50 |
| 4GB Extreme III 133x | 38.90 |
| 8GB Extreme III 133x | 74.90 |
| 12GB Extreme III 133x | 114.90 |
| 16GB Extreme III 133x | 153.30 |
| 2GB Extreme IV 266x | 33.80 |
| 4GB Extreme IV 266x | 53.90 |
| 8GB Extreme IV 266x | 106.90 |

| MicroSD/Transflash | |
|---|---|
| 512MB | 6.99 |
| 1GB | 6.99J |
| 2GB | 11.70 |
| 1GB Premier 60x | 7.99 |
| 2GB Premier 60x | 14.90 |

| Mini SD | |
|---|---|
| 512MB | 6.50 |
| 1GB | 7.45J |
| 2GB | 10.99 |
| 1GB Ultra II 60x | 8.20 |
| 2GB Ultra II 60x | 13.70 |

### LEXAR

| Compactflash | |
|---|---|
| 1GB Pro 133x | 14.90 |
| 2GB Pro 133x | 23.50 |
| 4GB Pro 133x | 39.90 |
| 8GB Pro 133x | 79.90 |

| Secure Digital Card | |
|---|---|
| 1GB Pro 133x | 12.90 |
| 2GB Pro 133x | 17.90 |

JOBO

| Portable Storage | |
|---|---|
| DataBank 40GB | 79.90 |
| Giga One 40GB | 89.90 |
| Giga One 80GB | 134.90 |
| Giga Vu Pro 40GB | 344.90 |
| Giga Vu Pro 80GB | 426.90 |
| VP2160 40GB | 86.90 |
| VP2160 80GB | 109.90 |
| VP8230 40GB | 184.90 |
| VP8390 40GB | 219.90 |
| VP8390 40GB | 259.90 |

### SONY

| Sony Memory Stick | |
|---|---|
| 1GB MS M2 | 12.70 |
| 512 MB PRO DUO | 12.99 |
| 1GB Pro DUO | 14.99 |
| 2GB Pro DUO | 17.99 |
| 4GB Pro DUO | 44.90 |
| 8GB Pro DUO | 94.90 |

### Kingston

| Compact Flash | |
|---|---|
| 512MB | 6.99 |
| 1GB | 8.50J |
| 2GB | 14.50J |
| 512MB Elite 50x | 8.90 |
| 1GB Elite 50x | 10.90J |
| 2GB Elite 50x | 17.99J |
| 4GB Elite 45x | 39.90 |
| 1GB Ultimate 100x | 13.50 |
| 2GB Ultimate 133x | 22.20 |
| 4GB Ultimate 100x | 39.90 |
| 8GB Ultimate 100x | 83.90 |

| Secure Digital | |
|---|---|
| 1GB | 6.75 |
| 2GB | 8.99J |
| 4GB Class 2 SDHC | 20.90 |
| 8GB Class 2 SDHC | 54.90 |
| 4GB Class 4 SDHC | 29.30 |
| 8GB Class 4 SDHC | 58.90 |
| 512MB Elite 50x | 6.99 |
| 1GB Elite 50x | 8.20 |
| 2GB Elite 50x | 15.40J |
| 2GB Ultimate 120x | 14.90J |

| Micro SD | |
|---|---|
| 1GB Micro SD | 5.99 |
| 2GB Micro SD | 12.99J |

| USB Pen Drive | |
|---|---|
| 1GB Datatraveler | 6.99J |
| 2GB Datatraveler | 9.99J |
| 4GB Datatraveler | 17.99 |

### FUJIFILM

| Fuji xD | |
|---|---|
| 256MB (type M) | 7.49 |
| 512MB (type M) | 9.90 |
| 1GB (type M) | 12.40 |
| 1GB (type H) | 16.90J |
| 2GB (type M) | 17.99 |

### OLYMPUS

| Olympus xD | |
|---|---|
| 1GB (type M) | 11.90 |
| 2GB (type M) | 17.99J |

| Generic Card Readers | |
|---|---|
| CF or MS or SD | 6.90 |
| All-in-1 USB 2.0 | 6.90 |

| Tripods | |
|---|---|
| Hama Star 75 - 125cm | 12.90 |
| Hama Star 61 - 153cm | 19.90 |
| Hama Star 62 - 180cm | 22.50 |
| Hama Star 63 - 196cm | 24.90 |
| Joby Gorillapod | 14.90 |
| Joby Gorillapod SLR | 23.90 |
| Joby Gorillapod SLR-Z | 34.90 |

| Lens Filters - Hama/Hoya | |
|---|---|
| UV 49-77mm | From 5.99 |
| Skylight 49-77mm | From 6.40 |
| Polariser 49-77mm | From 12.90 |

| Battery Chargers | |
|---|---|
| Uniross Globetrotter | 14.90 |
| Uniross Sprint 1Hfl Charger | 21.90 |
| Uniross Sprint 50MIN Charger | 15.90J |
| Uniross Compact Fast Charger | 13.90 |
| Uniross CRV3 | 16.90 |
| Uniross CR123A | 11.90 |
| Ansmann Digispeed 4 | 34.90 |
| Ansmann Energy 4 (Worldwide) | 29.90 |
| Ansmann DIGICHARGER PLUS | 34.90 |
| Hama Delta Photo (Universal) | 24.90 |
| Hama Delta Slim | 9.90 |

| Rechargeable Batteries | |
|---|---|
| Uniross Hybrio x4 AA (Pre-Charged) | 8.90 |
| Ansmann AA 2700 mAh 4-Pack | 11.90 |
| Hama AA 2700 mAh 4-Pack | 7.90 |
| Uniross AA 2500 mAh 4-Pack | 7.90 |
| Uniross AA 2700 mAh 4-Pack | 8.90J |
| Uniross AAA 1000 mAh 4-Pack | 7.90 |
| Uniross CRV3 | 8.90 |
| Uniross CR123A | 7.90 |

| DVDR | |
|---|---|
| Datawrite 16x DVD-R Red x50 | 5.50 |
| Datawrite 16x DVD-R Yellow x50 | 6.70 |
| Datawrite Titanium 8x DVD-R Spindle | 6.90 |
| Datawrite 16x DVD+R Spindle | 5.90 |
| Datawrite CDR 52x 700MB/80min | 4.90 |

| Equivalent - Camera Batteries | |
|---|---|
| Nikon EN EL1/2/3/5 | 9.90 |
| Nikon EN EL3e/a | 14.90 |
| Nikon EN EL4 | 19.90 |
| Nikon EN EL7/8/9 | 14.90 |
| Minolta NP200/400/700 | 9.90 |
| Minolta NP600/800 | 14.90 |
| Olympus LI-10B/30B | 9.90 |
| Olympus LI-40B/42B | 9.90 |
| Olympus BLM1 | 9.90 |
| Olympus BLS1 | 12.90 |
| Fuji NP 30/40/60/80/95 | 9.90 |
| Fuji NP 120 | 9.90 |
| Canon BP 511 | 9.90 |
| Canon NB 1L/H | 9.90 |
| Canon NB 2L/H | 9.90 |
| Canon NB 3L/4L/5L | 9.90 |
| Canon NB 5H | 9.90 |
| Kyocera BP1000S | 9.90 |
| Sony NP-FC10/11 | 10.90 |
| Sony FM-50 | 14.90 |
| Sony FF-50 | 16.90 |
| Sony FE1/FR1/FT1 | 9.90 |
| Sony FF-50 | 14.90 |
| Casio NP-20/40 | 12.90 |
| Pentax D-Li2/i8 | 12.90 |
| Kodak KLIC 5003/1 | 12.90 |
| Kodak KLIC 7003/1 | 12.90 |
| Panasonic CGA-S002/6 | 9.90 |
| Panasonic CGA-S005/7 | 12.90 |

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| Canon EOS 1DS Mark II | £4,499.00 |
| Canon EOS 1DS Mark III NEW | £Phone |
| Nikon D2Xs | £2,499.00 |
| Nikon D3 NEW | £Phone |
| Pentax K100D Super | £319.00 |
| Pentax K100D Super+18-55mm | £388.99 |
| Pentax K10D | £449.00 |
| Pentax K10D + 18-55mm | £499.99 |
| Olympus E-400 + 14-42mm | £369.99 |
| E-400+14-42mm+40-150mm | £479.00 |
| Olympus E-410 New | See Web |
| Sony α700 + 18-200mm New | See Web |
| Samsung GX-10 + 18-55mm | £529.00 |
| GX-10 + 18-55 + 50-200mm | £599.00 |

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|---|---|
| Canon Digital IXUS 70 Silver | £138.00 |
| Canon Digital IXUS 70 Black | £138.00 |
| Canon Digital IXUS 950 IS | £196.00 |
| Canon PowerShot G7 | £293.00 |
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| Fujifilm FinePix S9600 | £232.00 |
| Olympus FE-230 | £116.24 |
| Olympus MJU Digital 780 | £181.13 |
| Ricoh Caplio R5 *STAR BUY* | £124.95 |
| Ricoh Caplio R6 | £196.69 |
| Pentax Optio A30 | £151.00 |
| Sony DSC W55 | £129.99 |
| Sony DSC T100 Silver | £261.00 |
| Sony DSC W90 Black | £179.99 |

### • Canon Lenses •

| | |
|---|---|
| EF 50mm f/1.2L USM | £969.99 |
| EF-S 60mm f/2.8 Macro | £228.90 |
| EF 100mm f/2.8 USM Macro | £368.00 |
| EF 10-22mm f/3.5-4.5 USM | £499.00 |
| EF 16-35mm f/2.8L II USM | £1,069.99 |
| EF 17-40mm f/4.0L USM | £519.00 |
| EF-S 17-55mm f/2.8 IS USM | £659.00 |
| EF-S 17-85mm f/4.0-5.6 IS U | £355.00 |
| EF-S 18-55mm unboxed | £83.00 |
| EF 24-70mm f/2.8L USM | £789.00 |
| EF 24-85mm f/3.5-4.5 USM | £244.00 |
| EF 24-105mm f/4 L IS Unboxed | £579.00 |
| EF 24-105mm f/4 L IS USM | £665.00 |
| EF 28-105mm f/3.5-4.5 U/2 | £145.00 |
| EF 28-135mm f/3.5-5.6 U IS | £320.00 |
| EF 28-200mm f/3.5-5.6 USM | £279.99 |
| EF 28-300mm f/3.5-5.6L u IS | £1579.00 |
| EF 55-200mm f/4.5-5.6 II U | £129.00 |
| EF 70-200mm f/2.8L IS USM | £1,248.00 |
| EF 70-200mm f/4.0L IS USM | £727.95 |
| EF 70-300mm f/4.0-5.6 U IS | £365.00 |
| EF 100-400mm f4.5-5.6L IS | £999.00 |

### • Nikon Lenses •

| | |
|---|---|
| 10.5mm f/2.8G Fisheye | £448.00 |
| AF 50mm f/1.8 D | £79.00 |
| AF-S 12-24mm f/4G DX IF ED | £675.00 |
| AF-S 17-55mm f/2.8G IF-ED D | £849.00 |
| AF 18-35mm f/3.5-4.5 D | £369.00 |
| AF-S 18-70mm f/3.5-4.5 | £165.00 |
| AF 18-135mm f/3.5-5.6 IF ED | £199.00 |
| AF 18-200mm f/3.5-5.6 VR | £519.00 |
| AF 24-85mm f/2.8-4D IF | £398.00 |
| AF-S 28-70mm f/2.8D IF ED | £1,079.00 |
| AF 28-105mm f/3.5-4.5 D IF | £299.99 |
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| TC-17E II 1.7x Converter | £299.00 |
| TC-20E II 2.0x Converter | £289.00 |

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| | |
|---|---|
| 50mm f1.4 | £275.00 |
| 100mm f2.8 Macro | £599.00 |
| 11-18mm f4.5-5.6 | £439.00 |
| 18-200mm f3.5-6.3 | £319.00 |

### • Tamron Lenses •

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| | |
|---|---|
| AF 11-18mm f/4.5-5.6 Di-II | £299.00 |
| SP AF 17-50mm f/2.8 XR Di II | £259.00 |
| AF 18-200mm f/3.5-6.3 Di-II | £246.95 |
| AF 18-250mm f3.5-6.3 Di II LD | £229.99 |
| AF 28-300mm f/3.5-5.6 XR | £195.00 |

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### • Sigma Lenses •

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| | |
|---|---|
| 10-20mm f/4-5.6 EX DC HSM | £289.99 |
| 12-24mm f/4.5-5.6 DG EX | £419.00 |
| 17-35mm f/2.8-4 EX DG ASP | £298.99 |
| 17-70mm f/2.8-4.5 DC Macro | £219.95 |
| 18-50mm f/3.5-5.6 DC | £78.00 |
| 18-200mm F3.5-6.3 DC OS | See Web |
| 28-300mm f/3.5-6.3 DG Macro | £375.00 |
| 55-200mm f/4-5.6 DC | £89.95 |
| 70-200mm f/2.8 APO EX DG Macro | £539.99 |

### • Flashguns •

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|---|---|
| Canon Speedlite 220EX | £119.99 |
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| Nikon SB-400 Speedlite | £139.99 |
| Nikon SB-600 Speedlite | £159.99 |
| Nikon SB-800 Speedlite | £229.99 |
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| | Sky/UV | SHMC Pro-1 Digital Sky/UV | Circ.-Pol | SHMC Pro-1 Digital Circ.-Pol |
|---|---|---|---|---|
| 49mm | £7.00 | £21.00 | £22.00 | £52.00 |
| 52mm | £8.00 | £22.00 | £22.00 | £55.00 |
| 55mm | £9.00 | £23.00 | £24.00 | £59.00 |
| 58mm | £11.00 | £25.00 | £28.00 | £61.00 |
| 62mm | £14.00 | £28.00 | £37.00 | £69.00 |
| 67mm | £17.00 | £32.00 | £43.00 | £76.00 |
| 72mm | £21.00 | £36.00 | £43.00 | £97.00 |
| 77mm | £25.00 | £39.00 | £52.00 | £115.00 |
| 82mm | £36.00 | £45.00 | £69.00 | £154.00 |
| 86mm | £45.00 | N/A | £83.00 | N/A |

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What Digital Camera
What to buy... and how to use it

# Buyer's Guide

UK'S BIGGEST BUYER'S GUIDE
1063 CAMERAS LENSES & GEAR

Whether it's a DSLR, lens or just a tripod head you're after, you'll find them all here in our new-look Buyer's Guide

## Our Awards

Products that score **85%** and over get a WDC Recommended badge, while those products which score **90%** and over get a WDC Gold Award badge.

What Digital Camera RECOMMENDED

What Digital Camera GOLD AWARD

## AT A GLANCE
# Contents

**Use our colour-coded guide to help you find what you're looking for**


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## ABOUT OUR TESTS

Every month *What Digital Camera*'s technical team tests the latest cameras and accessories to help you sort the wheat from the chaff. Our team of highly experienced photographers subject our review samples to field tests and, in the case of cameras and lenses, to lab analysis using software from DxO and Imatest. **We are confident that our tests are the most authoritative in the UK.**

# BUYER'S GUIDE

Compact buying guide and what's coming soon

# What Compact

Everything you need to know to help you make the right choice



## Coming Soon

What you should expect to see soon

### NIKON

### Eight New Releases

Nikon's three compact ranges have all seen the introduction of new models this month. The P5100 and P50 join the P series, the former model heading the range with its 12MP sensor and a host of technology, while four models – the S51, S51c, S5100 and S700 – add to the 'style' range. Two entry-level models, the L14 and L15, have also been announced.

### OLYMPUS

### Nine Compacts

Whether it's a point and shoot compact you're after or a superzoom bridge model, Olympus may have the answer. The company has added nine new models across its three compact ranges, including the SP-560UZ model with its 18x optical zoom. Other key models include the 12MP mju 1200, which features Face-Detection, Shadow Adjustment Technology and a new TruePic III processor.

### SONY

### Touchscreen T's

Two new touchscreen compacts in Sony's T series have been announced by the company. The T200 features an 8MP sensor and 5x optical zoom, and also boasts a 3.5in LCD. The T70, meanwhile, also features an 8MP sensor, but with a 3in LCD and 3x optical zoom. Another model, the H3, has also been announced, featuring a 'variety of features to ensure parents can document their kids' activities', such as an Advanced Sports shooting mode and 10x optical zoom and image stabilisation.

## Camera of the Month

This month's highest-scoring camera

### Panasonic Lumix FZ-18

This latest bridge model from Panasonic impressed us this month with its wide range of features, handling and overall image quality. An 18x optical zoom lens is coupled with MEGA OIS Image Stabilisation while the 8MP sensor produces images bursting with detail.

All main controls fall easily to hand, thanks to the array of options on the camera's body, and with the camera's £329 RRP, it represents better value for money than similarly specified models currently on the market.

*For the full review turn to page 64.*

## Going This Month

What's leaving our Buyer's Guide

**PANASONIC'S FX3** can be still found in a few places for around £130

**NIKON's L6** model is still being sold at a bargain price of £110

**CANON's** diminutive **IXUS i7** shows no signs of retreating any time soon, and can be snapped up for around £200 online



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# Compact Buying Advice

Top tips on what to look for in a compact

## Point and shoot

Most of us want a portable camera that will slot into a trouser or shirt pocket for spur-of-the-moment snaps, and work out for itself the best focus and exposure. Such fully auto models tend to have the lowest resolution on offer, but that's sufficient quality for photo-realistic prints at regular postcard or A4 sheet size. When buying a snapshot camera opt for a major brand, and don't spend much less than £100.

## Lifestyle

If style is important to you then there is a bewildering array of cameras to choose from. The camera's body will be fashioned to a greater degree from metal rather than plastic, and of course the price reflects this. Still, you'll typically have a resolution of between 8 and 10 megapixels, often with an internally stacked zoom lens and, increasingly, WiFi capabilities.

## All weather/shockproof

Another way in which manufacturers are attempting to differentiate their compacts is by giving them sealed weatherproof or waterproof bodies, while Olympus markets cameras that are also shockproof. So if you like adventure sports or you're simply butter-fingered – check out these that will bounce back for more.

## Enthusiast

A camera that may require a steep learning curve for the beginner, but which offers plenty of manual control. It may not feature a huge zoom capacity but is nevertheless stacked with real photographic features. As such, enthusiast models set themselves up as ideal back-up cameras for those who already own a DSLR, but want something more portable for that spur-of-the-moment picture-taking opportunity.

## Superzoom

Want to get up close and personal with your subject matter but don't want the bulk or price of a DSLR? Then the 10x or 12x optical zoom capability offered by these enthusiast-targeted models will come in handy – the theory being that they offer so much control, the user won't actually need an SLR. The downside is that superzooms are bulkier than other types of 'compact', and ideally need a decent image-stabilisation system when shooting at the telephoto end of the zoom.

# What Digital Camera Need to Know

**RESOLUTION** – Entry-level models offer 5 or 6MP sensors, which are perfectly acceptable for standard 6x4in prints, while 10 and 12MP sensors feature at the higher end. A camera's resolution isn't everything though – the internal processor and lens also have important roles to play, as does the physical size of the sensor.

**ZOOM LENS** – Most entry-level compacts offer a fairly modest 3x optical zoom, though increasingly larger 10x and 12x zooms have become the norm on enthusiasts' models. 'Digital zoom' is something best ignored, as all this does is crop a central portion of the image to give the effect of having zoomed in, and therefore reduces the final pixel count.

**LCD SIZE** – Most compacts offer a 2.5in LCD screen for composing and reviewing pictures. Some have larger screens while some even offer touch-screens. The pixel count of the LCD screen determines how detailed the image appears on screen, but has no bearing on image quality itself.

**VIEWFINDER** – Most compacts only offer an LCD screen for composing images. If a viewfinder is a priority there are certain Canon and Sony models, as well as some from other manufacturers, which offer both.

**IMAGE STABILISATION** – This comes in three main forms: optical, sensor based and ISO based. The first compensates for camera shake by shifting elements within the lens, the second works by shifting the sensor and the third by adjusting the ISO. The latter is the least-preferred option, as it gives less control over noisy images.

**ISO RANGE** – Most cameras offer an ISO range which can be as limited as 400 or as high as 10,000. Be warned that in general, the higher the ISO setting the noisier the image. Sensor and optical forms of image stabilisation will allow you to shoot at lower ISOs without flash and the necessity to use higher ISO settings.

# KEY: Compact Cameras

How to use the compact camera listing guide

| | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Fujifilm F30 | £160 (£230 rrp) | 6 Mega Pixels | 36-108mm f/2.8-5 | Program Aperture Shutter Manual 16 Scene | 100-3200 | No 2.5 | xD LI | 93 x 57 x 28mm 195g | *PROS* Great images in low light up to ISO 1600, fast, hi-res screen *CONS* No viewfinder, misleading manual position | *A great camera with few bad habits aimed at everyday snappers and leading the field in low light performance* | 88% What Digital Camera RECOMMENDED | TESTED SEP 2006 |
| | | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 |

**1 PRODUCT NAME**
Name of manufacturer and camera model. And, a small thumb-nail image of the product itself

**2 PRICE**
**A** Average street price
**B** Suggested retail price

**3 SENSOR**
Number of pixels

**4 LENS**
We use 35mm equivalent focal length and show the maximum aperture at wide and telephoto positions

**5 EXPOSURE MODES**
Most have Program AE for automatic shooting, but some have manual controls

**6 ISO RANGE**
The wider the better, especially for poor light

**7 VIEWING**
**A** Optical or Electronic (Evf)
**B** LCD size in inches

**8 MEDIA CARD/POWER**
**A** Card type (Internal memory in GB)
**B** Battery Lithium Ion (LI), AA Alkaline or rechargeable (AA)

**9 DIMENSIONS/WEIGHT**
Length x Height x Depth

**10 PROS & CONS**
What we like
What we don't

**11 COMMENTS**
Additional information

**12 RATIING**
Out of 100%

**13 TESTED**
Date of the WDC issue this test appeared in

What Digital Camera GOLD AWARD
**GOLD AWARD**
For scores over 90%

What Digital Camera RECOMMENDED
**RECOMMENDED AWARD**
For scores over 85%

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| | | | | LCDs | Exp modes | ISO | Focus/LCD (cm) | Memory/battery | Size / weight | Pros & cons | Summary | Score | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | **Nikon L10** | £75 (£85 rrp) | 5 Mega Pixels | 37.5-112.5mm f/2.8-5.2 | Auto 16 Scene | Auto 64-800 | No 2 | SD 7 AA | 89.5 x 60.5 x 26 mm 115g | **PROS** Design, Ease of use, Image quality<br>**CONS** Slow writing speed | Featuring an impressive ISO range and Nikon's 'D-lighting' mode, helping to get the exposure right in the majority of situations, the L10 ticks most of the boxes you want in an entry-level camera and offers good value for money. Great noise control too | 80% | TESTED JUL 2007 |
| | **Fujifilm A610** | £80 (£100 rrp) | 6 Mega Pixels | 39-117mm f/3-5.4 | Auto Manual 14 Scene | Auto 100-400 | No 2.5 | xD/ SD 10 AA | 97.5 x 61.9 x 31mm 145g | **PROS** Manual option, Large screen for budget compact<br>**CONS** Slightly bulky, Aggressive noise reduction, Fringing, Limited ISO range | Poor image quality lets down an otherwise good entry-level model. The ISO range only stretches to 400 but 14 scene modes and a manual option do at least offer a little more control over exposure | 78% | TESTED JUL 2007 |
| | **Samsung S630** | £80 (£88 rrp) | 6 Mega Pixels | 35-105mm f/2.8-4.9 | Auto Program 11 Scene | Auto 80-400 | No 2.5 | SD 16 AA | 99.8 x 62.8 x 25.7mm 136g | **PROS** Manual option, Shake reduction<br>**CONS** Utilitarian design, Menus not intuitive | A good starter camera with a range of options. Exposures are consistent over a range of subjects and image quality is, on the whole, good. A slightly limited ISO range and noise visible in enlarged images, however, let it down slightly | 80% | TESTED JUL 2007 |
| | **Canon A460** | £85 (£120 rrp) | 5 Mega Pixels | 38-152mm f/2.8-5.8 | Program 9 Scene | Auto 80-400 | Yes 2 | SD AA | 106 x 52 x 40mm 215g | **PROS** Ease of use, Optical viewfinder<br>**CONS** Low-resolution LCD, Lacks widangle | Replacing the PowerShot A430, the entry-level PowerShot A460 adds improved specifications while retaining the point-and-shoot functionality of its predecessor. Images are well exposed with accurate colour rendition, with the viewfinder also a bonus | 82% | TESTED MAY 2007 |
| | **Fujifilm A700** | £85 (£80 rrp) | 7 Mega Pixels | 36-108mm f/2.8-5.2 | Program 4 Scene | Auto 100-400 | No 2.4 | xD 12 AA | 93 x 60 x 30mm 139g | **PROS** Excellent price, Manual mode, Simple control layout<br>**CONS** Low-res LCD, Slow to use, Max ISO of 400 | A basic point-and-shoot camera with little to shout about, but the A700 does everything it should. Image quality is good, rather than great, and operational speed is fairly average but for £100 what do you expect? | 77% | TESTED APR 2007 |
| | **Olympus FE-210** | £90 (£100 rrp) | 7 Mega Pixels | 38-114mm f/3.1-5.9 | Auto 15 Scene | Auto 64-640 | No 2.5 | xD 9 AA | 90 x 62.5 x 30.5mm 122g | **PROS** Image quality, Design<br>**CONS** ISO can't be set manually | Olympus has been a top name in compact cameras for years and this proves to be a competitive model. Great spec matches its attractive design, while images are consistently good despite no option of setting the ISO manually | 82% | TESTED JUL 2007 |
| | **Samsung S830** | £90 (£120 rrp) | 8 Mega Pixels | 35-105mm f/2.8-5.2 | Auto Program Manual 10 Scene | Auto 50-400 | No 2.7 | SD 20 AA | 99.6 x 61.8 x 26.9mm 169g | **PROS** Image quality, Manual control, Clear and responsive LCD<br>**CONS** Bulky, Awkward controls | For the price, image quality is very good while the large 2.7in LCD screen is both clear and responsive. A fairly basic ISO range of 50-400 is a little bit disappointing but all in all a good choice as a budget model with plenty of features | 85% What Digital Camera | TESTED JUL 2007 |
| | **Nikon L11** | £90 (£100 rrp) | 6 Mega Pixels | 37.5-112.5mm f/2.8-5.2 | Auto 16 Scene | Auto 64-800 | No 2.4 | SD 7 AA | 89.5 x 60.5 x 27 mm 125g | **PROS** Simple to use<br>**CONS** Lack of features | The L11 is a competent point-and-shoot camera, but that's all it does – no bells, no whistles and no control. An ideal first camera for the more technically challenged members of your family. In bright light, images are great but struggles in other conditions | 84% | TESTED OCT 2007 |
| | **Pentax E30** | £90 (£100 rrp) | 7 Mega Pixels | 36-108mm f/2.7-4.8 | Auto Program 12 Scene | Auto 80-400 | No 2.4 | SD 11 AA | 61.5 x 94.5 x 35.4mm 137.5g | **PROS** Price, Design<br>**CONS** Exposure variation, LCD hard to see in bright light, Auto mode a little slow | A good choice of scene modes but a limited ISO range and inconsistent exposures let it down. It's a good budget option as a first-time buy, but you may soon want to upgrade to another model from the range with more options | 79% | TESTED JAN 2007 |
| | **Kodak M753** | £100 (£120 rrp) | 7 Mega Pixels | 37-111mm f/2.8-5.2 | Program 17 Scene | Auto 80-1250 | No 2.5 | SD 16 LI | 93 x 58 x 23mm 115g | | One of Kodak's latest compacts and the first in the 'M' range. Coming in a choice of six colours, the M753 boasts HD capture, image stabilisation and Kodak's Perfect Touch technology | | NOT YET TESTED |
| | **Panasonic LS60** | £100 (£130 rrp) | 6 Mega Pixels | 35-105mm f/2.8-5.0 | Auto 19 Scene | Auto 100-1250 | No 2 | SD 27 AA | 93.7x 62 x 29.7mm 135g | **PROS** Wide ISO range, Image stabilisation, Easy zoom function, Exposure compensation<br>**CONS** A little chunky, No manual option | Featuring an excellent ISO range, optical image stabilisation and exposure compensation, the LS60 is an excellent starter camera with lots of options. The only downsides are the 2in LCD screen and the slightly chunky body | 85% What Digital Camera | TESTED JUL 2007 |
| | **Fujifilm A800** | £100 (£140 rrp) | 8 Mega Pixels | 36-108mm f/2.8-5.2 | Auto Manual 14 Scene | Auto 100-800 | No 2.5 | xD/ SD 10 AA | 97 x 62 x 31mm 151g | **PROS** Simplicity, Super HR CCD sensor<br>**CONS** Minor issues with images, Digital image stabilisation | As point and shoots go, the A800 should keep all but the most discerning punters happy. Minor image faults are minimal – especially for the audience this is aimed at – and are outweighed by the camera simplicity and ease of use | 82% | TESTED SEP 2007 |
| | **Kodak V803** | £110 (£150 rrp) | 8 Mega Pixels | 36-108mm f/2.8-4.9 | Program 22 Scene | Auto 80-1600 | No 2.5 | SD 32 LI | 103 x 55 x 25mm 141.5g | **PROS** Rapid image reviewing, Good detail, Value for money<br>**CONS** Slightly bulky, LCD tends to 'streak' | An accessible camera that provides easy access to features often overlooked by beginners, at an entry-level price. Images can appear a touch cold at times but exposures are great and matched by a competent AF system | 85% What Digital Camera | TESTED JUN 2007 |
| | **Sony S700** | £110 (£170 rrp) | 7 Mega Pixels | 35-105mm f/2.8-4.8 | Auto Program 11 Scene | Auto 100-1000 | No 2.4 | MS 24 AA | 91 x 61 x 25.5mm 149g | | A fairly standard 3x optical zoom features, as does a 2.4in LCD screen while Sony's Real Imaging Processor powers the camera. The ISO range stretches up to a respectable 1000 | | NOT YET TESTED |
| | **Vivitar 6200w** | £115 (£120 rrp) | 6 Mega Pixels | n/a f/3.3 | Auto 8 Scene | n/a | Yes 2 | SD AA | 120 x 78 x 43mm 230g | **PROS** In-water ability, Handling, Affordable<br>**CONS** Bulky design, Poor image quality | While the ViviCam 6200w provides acceptable results in the water at an affordable price, the overall feel of the camera is such that using it any place else is an unpleasant experience | 75% | TESTED SEP 2007 |
| | **Nikon L12** | £115 (£150 rrp) | 7 Mega Pixels | 35-105mm f/2.8-4.7 | Auto 15 Scene | Auto 80-1600 | No 2.5 | SD 21 AA | 91 x 61 x 26mm 125g | **PROS** ISO range, Vibration Reduction, Design, Muppet-proof<br>**CONS** Slow writing speed, No manual ISO adjustment, Noise | A great camera for someone who doesn't want the hassle of reading manuals, or full manual control. It is intuitive and user friendly with good tools to help the digital novice | 86% What Digital Camera | TESTED SEP 2007 |
| | **Pentax M30** | £120 (£140 rrp) | 7 Mega Pixels | 38-114mm f/3.1-5.9 | Program 15 Scene | Auto 64-3200 | No 2.5 | SD 22 LI | 57 x 97 x 18mm 120g | **PROS** Metal body, Fuss-free image capture, Good value<br>**CONS** Noisy (even at low ISO settings), Unintuitive menu system | Average spec model with the exception of ISO 3200 for low-light work, but has a metal body and produces decent results. Not a bad budget buy and reasonably stylish for the price | 86% What Digital Camera | TESTED MAY 2007 |
| | **Samsung L700** | £125 (£200 rrp) | 7 Mega Pixels | 38-114mm f/3.1-5.9 | Auto Program 11 Scene | Auto 50-1600 | No 2.5 | SD 20 LI | 96.9 x 56.8 x 20.5mm 130g | **PROS** Image quality, Simplicity, Design<br>**CONS** Digital Image Stabilisation | Great specification coupled with impressive images make the L700 really stand out as a budget compact. In-camera editing options and decent ISO range round off the specification with little to criticise too heavily | 86% What Digital Camera | TESTED OCT 2007 |
| | **Samsung S1030** | £125 (£130 rrp) | 10 Mega Pixels | 35-105mm f/2.8-5.1 | Auto Program Manual 10 Scene | Auto 80-1000 | No 2.7 | SD 45 AA | 99.6 x 61.8 x 26.9mm 169g | **PROS** Simplicity of use, Straightforward menus, Good value for money<br>**CONS** Basic design, Slight fringing | The Samsung S1030 won't win any prizes for design innovation, but it delivers good results at a remarkably low price. On the high-quality image setting, good results with minimal noise can be achieved | 83% | TESTED AUG 2007 |
| | **Fujifilm F31fd** | £130 (£210 rrp) | 6 Mega Pixels | 36-108mm f/2.8-5 | Program Shutter Aperture 16 Scene | Auto 100-3200 | No 2.5 | xD 10 LI | 93 x 57 x 28mm 155g | **PROS** Fast AF and zoom action, Great image quality up to ISO 400<br>**CONS** Bland looks, Boring zoom range | Face detection marks the difference between this and the Fuji F30, but it's debatable how useful this is. The F31fd is pretty good and puts in a decent performance but doesn't set the world on fire | 86% What Digital Camera | TESTED MAR 2007 |



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| | | | | LCDs | EXP modes | ISO | Focus (cm) | Memory | Size / weight | Pros & cons | Summary | Score | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Olympus FE-230 | £130 (£150 rrp) | 7 Mega Pixels | 35-105mm f/2.8-4.9 | Auto 18 Scene | Auto 50-1250 | No 2.5 | xD 20 LI | 90.5 x 55 x 16.5mm 105g | | Plenty of scene modes as well as generous ISO capabilities mark the FE-230 as a useful budget buy, while a 16.5mm slim body make it a stylish one at that. A 7MP sensor and 30fps movie mode also feature | | NOT YET TESTED |
| | Panasonic LZ5 | £130 (£170 rrp) | 7 Mega Pixels | 37-222mm f/2.8-4.5 | Auto 19 Scene | Auto 100-3200 | No 2 | SD 27 AA | 98.5 x 62.3 x 33.1mm 180g | | Strong zoom and a good ISO range make the LZ5 look like a promising compact. Only a 2in LCD screen here but a generous 19 scene modes seem to offer a lot of exposure control | | NOT YET TESTED |
| | Kodak Z710 | £130 (£260 rrp) | 7 Mega Pixels | 38-380mm f/2.8-3.7 | Auto Program Aperture Shutter Manual 18 Scene | Auto 64-800 | Evf 2 | SD 32 LI | 98 x 78 x 73mm 285g | **PROS** Nice price, Focal range, Manual exposure controls **CONS** Average image quality, Small LCD, Sensitive pop-up flash | Delivering average image quality and performance, the Z710 is nevertheless good value for those seeking enhanced creative features on a budget, helped in part by a good deal of manual control | 79% | TESTED JAN 2007 |
| | BenQ X725 | £130 (£265 rrp) | 7 Mega Pixels | 37.5-112.5mm f/2.7-5.2 | Auto 28 Scene | Auto 80-1600 | No 2.5 | SD 12 LI | 91 x 60 x 14.7mm 120g | **PROS** Slim body, Price **CONS** Menu system, AF speed, Soft images | The 'world's slimmest 7MP compact' may be affordable but disappoints in use. A frustrating start-up time and awkward menu system are joined by slow autofocus, while images tend to be a little soft and noisy | 81% | TESTED NOV 2007 |
| | Nikon L15 | £130 (£130 rrp) | 8 Mega Pixels | 35-105mm f/2.8-4.7 Stabilised | Auto 15 Scene | Auto 64-1000 | No 2.8 | SD 32 AA | 91 x 60.5 x 26mm 125g | | Sitting at the top of Nikon's 'lifestyle' range, the AA battery-powered L15 boasts optical Vibration Reduction, a large LCD screen and an 8MP sensor – all for just £130 | NEW | NOT YET TESTED |
| | Fujifilm Z5fd | £130 (£200 rrp) | 6 Mega Pixels | 36-108mm f/3.5-4.2 | Auto 18 Scene | Auto 100-1600 | No 2.5 | xD LI | 93 x 55 x 19mm 148g | **PROS** Slim, Sexy design, Fast start up and AE Manual option for greater control **CONS** Shame there's not a black option, Slow zoom action that whines a bit | Stunning looks with performance to match make the Z5fd much more than the 'average' style camera and at a good price too. Image quality is great for 5x7in prints and at low ISOs can even turn in good results at a 10x8in print size | 87% What Digital Camera | TESTED APR 2007 |
| | Nikon S200 | £135 (£175 rrp) | 7 Mega Pixels | 38-114mm f/3.1-5.9 | Auto 15 Scene | Auto 50-1000 | No 2.5 | SD 20 LI | 91.5 x 56.5 x 18.5mm 125g | **PROS** Image quality, Slim body, Extensive specification **CONS** No Program mode, Excessive sharpening | Quality build and specification coupled with slick performance make the S200 an excellent choice. Images are sharp and noise is well controlled, only creeping in at the higher end of the ISO range. Great value for what you're getting too | 88% What Digital Camera | TESTED JUL 2007 |
| | Fujifilm S5700 | £135 (£190 rrp) | 7 Mega Pixels | 38-380mm f/3.5-3.7 | Program Auto Aperture Shutter Manual 12 Scene | Auto 64-1600 | Evf 2.5 | SD 27 AA | 106.1x 75.7 x 80.7mm 306g | **PROS** Image stabilisation, Useful features, Weight and size **CONS** Fringing, Limited colour options, Raw mode taken out of upgrade | A fantastic camera with plenty of features, but unfortunately image quality is n't up to standard and devalues an otherwise competent performer. It really is a shame because this could be the perfect bridge camera for a great price | 83% | TESTED AUG 2007 |
| | Casio EX-Z75 | £140 (£150 rrp) | 7 Mega Pixels | 38-114mm f/3.1-5.9 | Program Best Shot | Auto 50-400 | No 2.6 | SD LI | 95.4 x 60.6 x 19.6mm 122g | **PROS** Style, Ease of operation **CONS** Image quality, Small buttons | Looks good and is indeed 'user-friendly, fun and convenient', as promised, but that's where fun stops. Image quality is only suitable for smaller print sizes, revealing a host of flaws at its maximum resolution, while a low-quality LCD screen further disappoints | 83% | TESTED OCT 2007 |
| | Sanyo E7 | £140 (£180 rrp) | 7 Mega Pixels | 38-114mm f/3.1-5.9 | Program 14 scene | Auto 50-800 | No 2.5 | SD 23 LI | 91x 56x 21.mm 116g | **PROS** Plenty of features, Metal shell **CONS** Low-resolution LCD, Poor image quality, Average WB and exposures | The Xacti E7's metal shell is packed full of features, but this fails to compensate for fundamentally poor image quality. Its metal body represents good value for money, though, and both looks and feels good | 81% | TESTED JUL 2007 |
| | Canon A560 | £140 (£190 rrp) | 7 Mega Pixels | 35-140mm f/2.6-5.5 | Auto Manual 11 Scene | Auto 80-1600 | Yes 2.5 | SD AA | 91 x 64 x 43mm 165g | **PROS** Fast processor, Image quality **CONS** AA batteries, May be a little bulky for some | Driven by the latest Digic III processor, offering manual control and producing fantastic images, the A560 is one of the finest mid-range compacts around. A 4x optical zoom and the inclusion of face-detection ice the proverbial cake | 89% What Digital Camera | TESTED OCT 2007 |
| | Samsung NV3 | £145 (£200 rrp) | 7 Mega Pixels | 38-114mm f/3.5-4.5 | Auto Program 11 Scene | Auto 80-1000 | No 2.5 | SD 15 LI | 94 x 57 x 17.5mm 142g | **PROS** Easy to use, Good design, Quick start-up **CONS** Design not to all tastes, Imaging specs suffer | Image quality and features aren't much to write home about, but the NV3 proves itself as an innovative and effective package at a good price | 83% | TESTED FEB 2006 |
| | BenQ T700 | £145 (£185 rrp) | 7 Mega Pixels | 37.5-112.5mm f/2.7-5.2 | Auto 28 Scene | Auto 80-1600 | No 3 | SD 12 LI | 91 x 60 x 14.7mm 120g | **PROS** Image quality, Design, Large touch-screen LCD **CONS** Operational speed | Great image quality and a gorgeous design, not to mention a 3in LCD touch-screen, make the T700 one of the best and most affordable touch-screen compacts we've tested in a long time. Clear icons and intuitive in operation also make the T700 a winner | 88% What Digital Camera | TESTED OCT 2007 |
| | Kodak V1003 | £150 (£200 rrp) | 10 Mega Pixels | 36-108mm f/2.8-4.9 | Program 22 Scene | Auto 80-160 | No 2.5 | SD 32 LI | 103 x 55 x 25mm 141.5g | **PROS** Fast start-up and AE Design, Exposure options, Price **CONS** Button layout, Noise | Good family compact, due to its looks, flexibility and attractive price. Image quality isn't bad either for a 10MP camera, while fast autofocus and start-up times also impress along with a solid metal body | 82% | TESTED JUN 2007 |
| | BenQ C1000 | £150 (£150 rrp) | 10 Mega Pixels | 38-108mm f/2.8-5.1 | Program Aperture Shutter Manual 13 Scene | Auto 64-200 | No 2.4 | SD AA | 89 x 60.5 x 32.7mm 140g | **PROS** Price, Large monitor, Wide range of exposure modes **CONS** Battery usage high, Purple fringing, Max ISO 200 | The C1000 delivers good results and has a generally high spec, but just make sure you stock up on rechargeable batteries | 83% | TESTED MAY 2007 |
| | Sony W55 | £150 (£170 rrp) | 7 Mega Pixels | 38-114mm f/2.8-5.2 | Auto 7 Scene | Auto 100-1000 | No 2.5 | MS 56 LI | 89 x 57 x 23mm 116g | | In true Sony style, the W55 looks the part with its aluminium casing, while a 7MP sensor, Noise Reduction processing technology and High Sensitivity mode take care of images | | NOT YET TESTED |
| | Panasonic FX12 | £150 (£190 rrp) | 7 Mega Pixels | 35-105mm f/2.8-5.0 | Auto 21 Scene | Auto 100-1250 | No 2.5 | SD 27 LI | 94.1 x 51.4 x 24.2mm 153g | | Compact and stylish with a good ISO range and a stabilised lens. A Venus III processing engine features, as does an Extra Optical Zoom function, allowing you to increase optical zoom up to 4.5x | | NOT YET TESTED |
| | Kodak Z612 | £150 (£300 rrp) | 6 Mega Pixels | 35-420mm f/2.8-4.8 | Program Aperture Shutter Manual Auto 16 Scene | Auto 80-800 | Evf 2.5 | SD 32 LI | 104 x 74 x 69mm 300g | **PROS** User friendly, Versatile lens, Good range of scene and manual modes **CONS** Clunky operation, Poor shutter button design, A few image quality quirks | A pleasing camera that lives up to its 'superzoom' tag, with a great range of exposure modes to choose from. Some image quality and operational quirks, though | 85% What Digital Camera | TESTED SEP 2006 |
| | Casio EX-Z700 | £150 (£300 rrp) | 7 Mega Pixels | 38-114mm f/2.7-5.2 | Program 37 Scene | Auto 50-400 | No 2.7 | SD 8 LI | 88 x 57 x 20.5mm 112g | | Casio claims long battery life and an extra-bright 2.7in LCD screen on this well-specified slimline model. Also featuring a 7MP sensor, the camera boasts Anti-shake DSP and a Best Shot mode | | NOT YET TESTED |
| | Olympus FE-240 | £150 (£180 rrp) | 7 Mega Pixels | 38-190mm f/3.3-5.0 | Auto 15 Scene | Auto 50-1000 | No 2.5 | xD 20 LI | 93.5 x 56 x 20mm 115g | | Displaying clear images even in bright conditions and with a real feeling of build quality, the FE-240 further impresses with its 5x optical zoom but is let down by flat and cold images and a confusing menu system | | NOT YET TESTED |

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| | | | | LCDs | Exp modes | ISO | View/LCD (in) | Memory | Size / weight | Pros & cons | Summary | Score | Tested |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Casio EX-Z1050 | £150 (£230rrp) | 10 Mega Pixels | 38-117mm f/2.8-5.1 | Program 38 Scene | Auto 80-800 | No 2.6 | SD LI | 91 x 57 x 24mm 125g | **PROS** Image quality, Bright LCD, Good battery life<br>**CONS** Small buttons | Simple to use and produces good quality images, even at high ISO settings. The buttons are a tad on the small side but operational speed is good, as is the battery life. Perfect for a novice who expects quality | 87% What Digital Camera | TESTED JUN 2007 |
| | Olympus Mju 760 | £150 (£200 rrp) | 7 Mega Pixels | 37-111mm f/3.4-5.7 | Auto 22 Scene | Auto 64-1600 | No 2.5 | xD 18 LI | 99 x 54 x 24.4mm 120g | **PROS** Weatherproof, Choice of colours, Comes with a 512MB xD card<br>**CONS** Noisy across ISO range, Over-sharpened images | Great for modest print sizes but nothing much to shout about, making it a rather average camera | 83% | TESTED JUN 2007 |
| | Sony W80 | £150 (£199rrp) | 7 Mega Pixels | 35-105mm f/2.8-5.2 | Program 7 Scene | Auto 100-3200 | Yes 2.5 | MS 31 LI | 91 x 58 x 22.9mm 124g | | Sony's successful W series continues with this 7MP compact, featuring Double Anti-blur technology a HD output, Face Detection and a 9 point AF system. Also features a viewfinder above its 2.5in LCD screen | | NOT YET TESTED |
| | Fujifilm A920 | £150 (£180rrp) | 9 Mega Pixels | 39-156mm f/2.9-6.3 | Auto Manual 15 Scene | Auto 100-800 | No 2.7 | xD SD 10 AA | 97.3 x 61.7 x 32.1mm 156g | | 9MP model with above-average spec. A 4x optical zoom is complemented by a 2.7in LCD screen, while a Real Photo Processor works with the 6MP sensor | NEW | NOT YET TESTED |
| | Panasonic LZ7 | £165 (£200 rrp) | 7 Mega Pixels | 37-222mm f/2.8-4.5 | Auto 19 Scene | Auto 100-3200 | No 2.5 | SD 27 AA | 98.5 x 62.3 x 33.1mm 180g | | Similar to the LZ6 but with a larger LCD screen. The same Venus III processing engine features, as does the 6x optical zoom and Mega OIS image stabilisation | | NOT YET TESTED |
| | Fujifilm F40fd | £165 (£230rrp) | 8 Mega Pixels | 36-108mm f/2.8-5.1 | Program 14 Scene | Auto 100-2000 | No 2.5 | xD LI | 96 x 59 x 23mm 155g | **PROS** Takes xD and SD media, Large anti-reflective LCD, Great exposures and white balance<br>**CONS** No manual shooting mode, Easy to change mode accidentally | Looks good and takes good pictures but the lack of manual control makes it a touch expensive for an 8MP 'point and shooter' | 84% | TESTED JAN 2007 |
| | Canon IXUS 70 | £155 (£250 rrp) | 7 Mega Pixels | 35-105mm f/2.8-4.9 | Auto Manual 12 Scene | Auto 80-1600 | Yes 2.5 | SD LI | 85.9 x 53.5 x 19.4mm 125g | **PROS** Beautiful design, Fast AF and image review, Colour accent feature<br>**CONS** Image softness in edge of frame, Lacks the specification of similar cameras | While the IXUS 70 may seem pricey for its specification, the design and build are excellent and make it worth every penny. Accurate white balance and solid metering produce good images but edge sharpness is noticeable and so is a little fringing | 88% What Digital Camera | TESTED JUNE 07 |
| | Nikon S6 | £160 (£350rrp) | 6 Mega Pixels | 35-105mm f/3.0-5.4 | Program 4 Subject 11 Scene | Auto 50-400 | No 3 | SD 20 LI | 101 x 60 x 21mm 140g | **PROS** Nice design, good AF, WiFi<br>**CONS** LCD hard to see in bright light, Limited control, Expensive | This WiFi enabled model is a pretty performer boasting features that appeal to the more tech-savvy user rather than the photographer | 86% What Digital Camera | TESTED JUN 2006 |
| | Pentax W30 | £160 (£200rrp) | 7 Mega Pixels | 38-114mm f/3.3-4.0 | Auto Program 25 Scene | Auto 64-3200 | No 2.5 | SD 21 LI | 54 x 107.5 x 23.5mm 140g | **PROS** Waterproof, Ease of use, Noise control<br>**CONS** Design, Average performance | Unfortunately the W30 doesn't quite qualify as a camera for all-round usability, as its waterproof housing makes for rather tedious operation, but it is easy to use and if you will utilise its waterproof capabilities then it's definitely worth a look | 80% | TESTED SEP 2007 |
| | Kodak V610 | £160 (£350 rrp) | 6 Mega Pixels | 38-114mm f/3.9-4.4 130-380mm f/4.8 | Auto Portrait 21 Scene | Auto 64-800 | No 2.8 | SD 32 LI | 111 x 55 x 23.2mm 160g | | Dual-lens with a 10x optical zoom as well as a 2.8in LCD and Bluetooth technology. Other features include a panorama stitching mode, plenty of scene modes and an advanced video mode | | NOT YET TESTED |
| | Olympus FE-250 | £160 (£200 rrp) | 8 Mega Pixels | 35-105mm f/2.8-4.7 | Program Auto 15 Scene | Auto 64-3200 | No 2.5 | xD 20 LI | 94 x 57 x 17mm 115g | **PROS** Size, Simplicity, Image quality at low ISO<br>**CONS** Noise at higher ISO settings, Navigation issues | The FE-250 doesn't pretend to be anything it isn't and what it does it does well. It's diminutive size and exposure options make it a winner, with the only concerns being with the highest ISO settings and a few difficulties with menu navigation | 87% What Digital Camera | TESTED SEP 2007 |
| | Nikon S500 | £170 (£250 rrp) | 7 Mega Pixels | 35-105mm f/2.8-4.7 Stabilised | Auto 15 Scene | Auto 50-2000 | No 2.5 | SD 20 LI | 88 x 51 x 22mm 150g | **PROS** Great design, Anti-reflective LCD, Vibration reduction<br>**CONS** Bland zoom range, Noise above ISO 400 | A great-looking camera, producing good images at low ISO settings with a reasonable price tag, the S500 proves to be a worthy face-rival. An expansive ISO range and optical-based Vibration Reduction make it great value for money too | 87% What Digital Camera | TESTED JUN 2007 |
| | Samsung i70 | £170 (£200 rrp) | 7 Mega Pixels | 38-114mm f/3.5-4.5 | Auto Program 11 Scene | Auto 80-1000 | No 3 | SD 10 LI | 89.7 x 61 x 21.5mm 186g | **PROS** Aberration control, Operational speed, Useful features<br>**CONS** Unnecessary extras, Soft images, Handling | There's no doubt a small demographic will appreciate the i70's novelty value and multi-purpose functionality but, as is the case with a lot of all-in-ones, the i70's doesn't particularly excel in any area, with handling being the biggest disappointment | 81% | TESTED SEP 2007 |
| | Pentax A30 | £170 (£300rrp) | 10 Mega Pixels | 38-114mm f/2.8-5.4 | Auto Program Shutter 15 Scene | Auto 64-3200 | No 2.5 | SD 22 LI | 57.5 x 89.5 x 23.5mm 150g | **PROS** Quality build, Full manual mode, Design and feel<br>**CONS** Lack of wider zoom range | A beautifully designed compact with full manual mode and impressive functionality. Images are consistent, but not overly sharp, with noise being limited up to ISO 800. A real joy to use! | 89% What Digital Camera | TESTED NOV 2007 |
| | Panasonic FX30 | £170 (£260rrp) | 7 Mega Pixels | 28-100mm f/2.8-5.6 | Auto Program 20 Scene | Auto 100-3200 | No 2.5 | SD 27 LI | 94.9 x 51.9 x 22mm 132g | **PROS** Mega OIS, Size, Design, Ease of use<br>**CONS** No major upgrade | There hasn't been much in terms of improvements in the FX30, but this is largely due to previous models' competence. If you want a good-looking compact with a wideangle lens that takes cracking photos, you'd be hard pushed to find better than the FX30 | 90% What Digital Camera GOLD WINNER | TESTED SEP 2007 |
| | Ricoh R6 | £175 (£230rrp) | 7 Mega Pixels | 28-200mm f/3.3-5.1 | Auto 12 Scene | Auto 64-1600 | No 2.7 | SD 54 LI | 99 x 55 x 23.3mm 135g | **PROS** Lens length and performance, Size, Design<br>**CONS** Noise at mid to high ISO, Slow focusing | A solid performance and an impressive lens make the R6 one to consider. The metal body is tough and feels comfy with a clean easy to use menu system. Noise can creep into images over ISO 100, though, but both colour and exposure are pleasing | 87% What Digital Camera | TESTED NOV 2007 |
| | Canon A630 | £175 (£270 rrp) | 8 Mega Pixels | 35-140mm f/2.8-4.1 | Program Aperture Shutter Manual Custom 13 Scene | Auto 80-800 | Yes 2.5 | SD AA | 109 x 66 x 49.1mm 245g | | Canon continues to improve on its popular A range, with this model offering a vari-angle LCD and a host of photographic controls. The 8MP sensor is also joined by a 9-point AiAF system and 21 scene modes | | NOT YET TESTED |
| | Olympus Mju 740 | £175 (£180rrp) | 7 Mega Pixels | 36-180mm f/3.3-5.0 | Auto 23 Scene | Auto 80-1600 | No 2.5 | xD 17 LI | 96 x 54 x 24mm 114g | **PROS** Exposure modes, Zoom range<br>**CONS** Image quality, Mode dial | A 5x optical zoom and a weatherproof body impress, but images from the mju 740, though well exposed, suffer from poor corner-sharpness and noise. ISO-based image stabilisation is a bonus, though | 84% | TESTED OCT 2007 |
| | Samsung NV10 | £180 (£260rrp) | 10 Mega Pixels | 35-105mm f/2.8-5.1 | Program Manual 11 Scene | Auto 100-1000 | No 2.5 | SD 20 LI | 96 x 60 x 19mm 149g | **PROS** Superb operating speed, Great build and handling, Looks<br>**CONS** Noise levels/mushy detail, No aperture or shutter priority modes | Samsung's NV10 is exquisitely made, beautiful to look at and a real joy to use – it's such a shame the image quality doesn't quite match the design. Despite that, and as is the case with the NV7 model, you do get a lot for your money | 86% What Digital Camera | TESTED FEB 2007 |
| | Pentax T30 | £180 (£300rrp) | 7 Mega Pixels | 38-113mm f/2.7-5.2 | Auto Program 11 Scene | Auto 64-3200 | No 3 | SD LI | 95 x 57 x 19mm 120g | **PROS** User-friendly layout, Plenty of useful features, Large LCD<br>**CONS** Loss of detail, Fiddly buttons, Not a great improvement over its predecessor | Great features and a lighter and smaller shell than the T20 model it replaces. Simple to use, but image quality though good, isn't the greatest. With enough light, pleasing images may be captured but fringing and plenty of noise are evident at higher settings | 84% | TESTED JUN 2007 |



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| | | | | LENS | EXP MODES | ISO | PICTURES (no) MOVIE/AUDIO/MIC | SIZE / WEIGHT | PROS & CONS | SUMMARY | SCORE | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Olympus Mju 820 | £180 (£200 rrp) | 8 Mega Pixels | 36-180mm f/3.3-5.0 | Auto 20 Scene | Auto 50-3200 | No 2.7 | xD 47 LI | 96.4 x 56.4 x 24.3mm 125g | PROS Weatherproofing, Wedge-shaped design<br>CONS Soft images, Noise | A mixed bag of a compact that aside from its waterproof capabilities does little to stand out. The 5x optical zoom is a bonus, but image quality disappoints with noise and softness showing | 82% | TESTED NOV 2007 |
| | Canon IXUS 75 | £185 (£280 rrp) | 7 Mega Pixels | 37-111mm f/2.8-4.9 | Auto Manual 17 Scene | Auto 80-1600 | No 3 | SD LI | 92 x 57 x 20mm 130g | PROS Noise control, ISO range, Speed of operation<br>CONS Fringing, Small buttons | An ideal accompaniment for a night out or just for general use, the IXUS 75 is a slim, no-nonsense compact with a good ISO range and a nice large LCD screen – a couple of trivial issues are more than compensated for by great images and speed | 85% What Digital Camera | TESTED SEP 2007 |
| | Samsung NV7 OPS | £190 (£300 rrp) | 7 Mega Pixels | 38-270mm f/2.8-4 Stabilised | Program Aperture Shutter Manual 11 Scene | Auto 100-1000 | No 2.5 | SD LI | 106 x 62 x 21mm 245g | PROS Gorgeous design, Optical Picture Stabilisation, Attractive price<br>CONS Prefer a slightly wider zoom, Noisy images, Mushy detail | A top spec and great build/design is undermined by second-rate image quality that screams out for a Raw capture option. Noise is apparent even on ISO 200 while fringing and lack of detail also make themselves known, letting the NV7 down. | 87% What Digital Camera | TESTED FEB 2007 |
| | Casio EX-V7 | £190 (£300 rrp) | 7 Mega Pixels | 38-266mm f/3.4-5.6 | Program Aperture Shutter Manual Best Shot | Auto 64-800 | No 2.5 | SD 11 LI | 95.5 x 59.8 x 25.5mm 149g | PROS Design, Menu system<br>CONS Image quality, Price | The feature-laden EX-V7 impresses in design and use, and full manual-shooting control is offered as a bonus. Unfortunately, poor image quality lets it down. | 80% | TESTED JUL 2007 |
| | Canon A710 IS | £190 (£300 rrp) | 7 Mega Pixels | 35-210mm f/2.8-4.8 Stabilised | Auto Program Aperture Shutter Manual 17 Scene | Auto 80-800 | Yes 2.5 | SD AA | 98 x 67 x 41mm 210g | PROS Metering and auto WB accuracy, Wide range of shooting modes, Zoom range and IS<br>CONS Would like a flip-out LCD, Power hungry | A fully featured model with image-stabilised 6x zoom to prevent camera shake and full manual control should you need it. A great model for the ambitious user but also suited for general snapshots. A little too 'power-hungry' though. | 89% What Digital Camera | TESTED APR 2007 |
| | Samsung L77 | £200 (£250 rrp) | 7 Mega Pixels | 38-266mm f/3.5-5.4 | Program 11 Scene | Auto 50-1600 | No 2.5 | SD 20 LI | 94 x 57 x 21mm 135g | PROS Black and blue body design, 7x optical zoom<br>CONS Horrendous purple fringing, Limited usability | A design driven compact with limited usability and poor image quality. The spec won't disappoint those seeking a stylish compact but when it comes to image quality, purple fringing features in abundance and really lets the camera down. | 80% | TESTED NOV 2007 |
| | Olympus Mju 750 | £200 (£300 rrp) | 7 Mega Pixels | 36-180mm f/3.3-5.0 | Auto 29 Scene | Auto 80-1600 | No 2.5 | xD 17 LI | 96 x 54 x 24.3mm 120g | PROS Exposures, Operational Speed, BrightCapture Technology<br>CONS Handling, Small Buttons, LCD visibility in bright light | A noticeable improvement in image quality over the mju 740 model, despite almost the same specification. The 5x optical zoom together with Dual Image Stabilisation give the camera something to shout about, while images turn out as they should. | 86% What Digital Camera | TESTED OCT 2007 |
| | Panasonic FZ8 | £200 (£300 rrp) | 7 Mega Pixels | 36-432mm f/2.8-3.1 | Program Aperture Shutter Manual 20 Scene | Auto 100-3200 | Yes 2.5 | SD LI | 113 x 72 x 79mm 310g | PROS Raw option, Mini-DSLR styling, Speed of use<br>CONS Aggressive noise reduction, A little too small for some | The FZ8 has a feature-set suited to a wide range of applications, and as an 'all-rounder' it's definitely one to consider. It offers a lot for £300 but it's best sticking to low ISO settings as noise reduction tarnishes images shot at higher settings. | 88% What Digital Camera | TESTED APR 2007 |
| | Olympus FE-300 | £200 (£300 rrp) | 12 Mega Pixels | 35-105mm f/2.8-4.7 | Auto 17 Scene | Auto 64-6400 | No 2.5 | xD LI | 94 x 56.5 x 22.1mm 115g | | Sitting at the top of Olympus's FE range, the FE-300 offers a 12MP sensor and Face-Detection together with BrightCapture technology, ISO-based stabilisation and the latest TruePic III processor. | | NOT YET TESTED |
| | Olympus MJU 790SW | £200 (£300 rrp) | 7 Mega Pixels | 38-114mm f/3.5 - 5.0 | Auto 23 Scene | Auto 80-1600 | No 2.5 | xD 14 | 93.6 x 60.9 x 21.3mm 136g | PROS Design, Noise control<br>CONS Auto white balance | Looks great, especially for a waterproof compact, and performs well, giving similar models something to think about. Auto white balance lets it down a touch but images are overall pleasing throughout the ISO range. | 87% What Digital Camera | TESTED NOV 2007 |
| | Casio EX-S880 | £200 (£300 rrp) | 8 Mega Pixels | 38-114mm f/2.7-5.2 | Auto 39 BEST SHOT | Auto 64-1600 | No 2.8 | SD 10 LI | 94.5 x 60.4 x 17.3mm 128g | | Targeted at the youth market, this slim compact with YouTube capture mode sports a Super Bright 2.8in widescreen LCD, Exilim 2.0 image processor and Face Detection and anti-shake technologies. | NEW | NOT YET TESTED |
| | Nikon P3 | £210 (£350 rrp) | 8 Mega Pixels | 36-126mm f/2.7-5.3 Stabilised | Program Aperture Auto 16 Scene | Auto 50-400 | No 2.5 | SD LI | 92 x 61 x 31mm 170g | PROS Chunky and easy to hold, Well exposed and well focused results<br>CONS Unnecessary WiFi feature? | This is a lovely little camera that's been hijacked by the latest trend accessory – WiFi – which is a questionable addition. A lovely partner for your holiday snaps but equally good for more serious work too. | 84% | TESTED JAN 2008 |
| | Panasonic TZ2 | £210 (£270 rrp) | 6 Mega Pixels | 28-280mm f/3.3-4.9 | Auto 21 Scene | Auto 100-3200 | No 2.5 | SD LI | 105 x 59.2 x 36.7mm 222g | | The same fantastic 10x optical zoom range as the TZ1 but with a 28mm wideangle lens. Mega OIS stabilisation promise to deliver sharp, clear images at even the telephoto end of the zoom range while ISO capabilities stretch to 3200. | | NOT YET TESTED |
| | Nikon S10 | £210 (£300 rrp) | 6 Mega Pixels | 38-380mm f/3.5 Stabilised | Auto 14 Scene | Auto 50-800 | No 2.5 | SD 16 AA | 67 x 26 x 67mm 220g | PROS VR mode, Face detection, Versatile handling, Good level of image quality, Optical ability<br>CONS Unwieldy body style, Poor zoom control | The S10 provides a good-value compromise between compact and superzoom. User friendly and versatile, it combines crisp, reliable imaging with quality features | 85% What Digital Camera | TESTED TEST 06 |
| | Canon IXUS 900Ti | £230 (£350 rrp) | 10 Mega Pixels | 37-111mm f/2.8-4.9 | Auto Manual 11 Scene | Auto 80-3200 | Yes 2.5 | SD LI | 91 x 60 x 28mm 165g | PROS Excellent build and styling, Fast AF, Superb white balance and metering<br>CONS Lacks 'true' wideangle, Noise | A fantastic camera to use, but this doesn't outweigh the high noise and low detail delivered by a sensor that has more pixels than it needs. It's not bad value for money, but there are cheaper 10MP compacts that would also warrant a look. | 84% | TESTED APR 2007 |
| | Panasonic FX-33 | £230 (£250 rrp) | 8 Mega Pixels | 28-100mm f/2.8-5.6 | Program 20 Scene | Auto 100-6400 | No 2.5 | SD 27 LI | 94.9 x 51.9 x 22mm 132g | | One of three new Lumix models, with an Intelligent Auto feature, 28mm wideangle lens, latest Venus III processing engine and multitude of scene modes. Face Detection also features, as does an 8MP sensor while the camera comes in a choice of four colours. | | NOT YET TESTED |
| | Canon A640 | £230 (£330 rrp) | 10 Mega Pixels | 35-140mm f/2.8-4.1 | Auto Program Aperture Shutter Manual 14 Scene | Auto 80-800 | Yes 2.5 | SD AA | 109 x 66 x 49mm 245g | PROS Sharp images, Vari-angle LCD, Ultra reliable white balance and metering<br>CONS Some fringing, No image stabilisation, Poor battery life with alkaline cells | The A640 delivers a generally comparable feature set to the G7 and, while its images are noisier, they also appear sharper. Arguably a nicer camera than the G7. The white balance and metering are ultra-reliable. | 86% What Digital Camera | TESTED JAN 2007 |
| | Casio EX-Z1200 | £230 (£280 rrp) | 12 Mega Pixels | 37-111mm f/2.8-5.5 | Auto Best Shot | Auto 50-3200 | No 2.8 | SD 11 LI | 93.3 x 58.5 x 22.4mm 152g | | One of the latest style-oriented 12MP compacts to hit the shelves, and the current flagship Exilim zoom model, Casio's EX-Z1200 features sensor-based image stabilisation as well as a wide 2.8in LCD screen and 33 Bestshot modes to handle exposure. | | NOT YET TESTED |
| | Samsung i85 | £230 (£330 rrp) | 8 Mega Pixels | 36-180 mm f/3.5-4.9 | Auto Program 14 Scene | Auto 80-1600 | No 3 | SD 173 LI | 95 x 61.5 x 20.2mm 158g | | Latest multimedia compact from Samsung, featuring a 3in LCD touch-screen, 450MB internal memory and Face Recognition Technology. Samsung's Advanced Shake Reduction mode features, as does an ISO range stretching to 1600 | | NOT YET TESTED |
| | Samsung NV20 | £250 (£250 rrp) | 12 Mega Pixels | 34-102mm f/2.8-5.2 | Program Manual Auto 11 Scene | Auto 80-3200 | No 2.5 | SD 20 LI | 96.5 x 60 x 18.6mm 152g | | Along with two further models within the range set for release later in the year, the NV range gets a 12 megapixel member, featuring a refined Smart Touch User Interface, maximum ISO 3200 and Advanced Shake Reduction technology. | | NOT YET TESTED |

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| | | | | LENS | EXP MODES | ISO | VIEW/LCD SIZE | MEMORY/WEIGHT | SIZE / WEIGHT | PROS & CONS | SUMMARY | SCORE | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Nikon S51c | £230 (£230 rrp) | 8 Mega Pixels | 38-114mm f/3.3-4.2 | | Auto 100-1600 | No 3 | SD 13 LI | 97.5 x 59 x 21mm 125g | | Wi-fi connectivity is the main feature behind the S51c. A 3in LCD screen, Expeed image processing engine and Vibration Reduction also make an appearance, while a wi-fi free version – the S51 – is also available with the same spec | NEW | NOT YET TESTED |
| | Ricoh R7 | £230 (£230 rrp) | 8 Mega Pixels | 28-200mm f/3.3-5.2 | Auto 8 Scene | Auto 64-1600 | No 2.7 | SD 24 | 99.6 x 55 x 23.3mm 135g | | Latest Caplio model retains the 7x optical zoom and wideangle capabilities of the R6, with its 8MP sensor, Smooth Imaging Engine III processor and CCD-shift vibration reduction also standing out of its spec | NEW | NOT YET TESTED |
| | Sony T50 | £235 (£270 rrp) | 7 Mega Pixels | 38-114mm f/3.5-4.3 Stabilised | Program 10 Scene | Auto 80-1000 | No 3 | MS 56 LI | 95 x 57 x 23mm 130g | | Another of Sony's good-looking T series cameras, this one features a high ISO and Super Steady Shot image stabilisation as well as a touch-sensitive 3in LCD screen and sliding lens cover | | NOT YET TESTED |
| | Sony N2 | £235 (£350 rrp) | 10 Mega Pixels | 38-114mm f/2.8-5.4 | Auto Program Manual 8 Scene | Auto 100-1600 | No 3 | MS 25 LI | 97 x 61 x 23mm 151g | PROS Touch screen, Solid construction<br>CONS Low-resolution preview, Limited zoom | Aside from the touch-screen LCD and a tough construction, the Sony N2 is nothing special. Noise is well controlled under ISO 400, but a short zoom range and mediocre images let it down | 81% | TESTED JAN 2007 |
| | Panasonic FX-55 | £235 (£280 rrp) | 8 Mega Pixels | 28-100mm f/2.8-5.6 | Program 20 Scene | Auto 100-6400 | No 3 | SD 27 LI | 94.9 x 57.1 x 22mm 143g | | Much the same camera as the FX33 model but with a 3in LCD screen. The same Venus III processing engine features while the Intelligent Auto mode promises to turn out accurately exposed images. A wideangle lens and Mega OIS also feature | | NOT YET TESTED |
| | Sony H3 | £235 (£335 rrp) | 8 Mega Pixels | 38-380mm f/3.5-4.4 | Auto Program Manual 9 Scene | Auto 100-3200 | No 2.5 | MS 31 LI | 106 x 68.5 x 47.5mm 264g | | Targeted at capturing children's achievements, the H3 features Sony's Dynamic Range Optimiser, 10x optical zoom and HD capture mode | NEW | NOT YET TESTED |
| | Sony T100 | £235 (£330 rrp) | 8 Mega Pixels | 35-175mm f/3.5-4.4 | Program 9 Scene | Auto 80-3200 | No 3 | MS 31 LI | 91.8 x 59.2 x 22.3mm 141g | | Sony's new 'must-have' model – 5x optical zoom plus a 3in LCD screen is coupled with HD output and driven by a Bionz imaging processor. Available in black, red and silver, the model offers a great deal of spec in a slim and sexy shell | | NOT YET TESTED |
| | Canon IXUS 850 IS | £240 (£370 rrp) | 7 Mega Pixels | 28-105mm f/2.8-5.8 Stabilised | Auto Manual 10 Scene | Auto 80-1600 | Yes 2.5 | SD LI | 89 x 58 x 25mm 150g | PROS Speed of use, Stylish design, Image stabilisation, Superb WB and metering<br>CONS Lack of image detail, Noise at 1600, Corner softness/fringing at 28mm | A beautiful camera to use, with plenty of creative options for the enthusiast. At lower ISO settings and modest print sizes it's a stunner, with bulletproof white balance and exposures, but it struggles at higher ISOs in terms of noise and lack of detail | 88% What Digital Camera | TESTED FEB 2007 |
| | Fujifilm S5800 | £240 (£35c rrp) | 8 Mega Pixels | 38-380mm f/3.5-3.7 | Program Aperture Shutter Manual Auto 12 Scene | Auto 64-1600 | Evf 2.5 | xD/ SD 26 AA | 106 x 78 x 81mm 307g | | Succeeding the S5700 model, the S5800 offers the same great feature set, 10x optical zoom, manual control and flash options but, at least on paper, doesn't look like any major improvement over the previous model | | NOT YET TESTED |
| | Olympus Mju 1000 | £240 (£275 rrp) | 10 Mega Pixels | 35-105mm f/2.8-4.7 | Program Auto 20 Scene | Auto 64-6400 | No 2.5 | xD 28 LI | 97 x 56 x 23mm 140g | PROS Solid weatherproof body, Comes with a 1GB xD card, Price<br>CONS Overly noisy at all ISO settings, Inconsistent WB, not the fastest AF | While the price and specifications are definitely right, the Mju 1000 is let down by iffy white balance and exposure, plus high noise levels throughout the ISO range. Considering you get a free 1GB xD card and a weatherproof body, it's still good value for money | 86% What Digital Camera | TESTED FEB 2007 |
| | Panasonic TZ3 | £240 (£300 rrp) | 7 Mega Pixels | 28-280mm f/3.3-4.9 | Auto 21 Scene | Auto 100-3200 | No 3 | SD 12 LI | 105 x 59.2 x 36.7mm 232g | PROS 28mm wideangle zoom, 16:9 panoramic shooting, Operating speed<br>CONS Aggressive noise reduction | With a sensible resolution and sensor size combined with a useful wide zoom, the TZ3 ticks a lot of the right boxes. Only niggle is the slightly aggressive image processing, but other than that it's a cracker | 89% What Digital Camera | TESTED MAY 2007 |
| | Fujifilm S9600 | £240 (£300 rrp) | 9 Mega Pixels | 28-300mm f/2.8-4.9 | Program Aperture Shutter Manual Auto 5 Scene | Auto 80-1600 | Evf 2 | xD/ CF AA | 128 x 93 x 29mm 650g | PROS Zoom range, Flash sync socket, AA batteries<br>CONS No optical image stabilisation, Aggressive noise reduction | The Fujifilm S9600 is not a bad camera, but it doesn't bring anything new to the bridge camera genre. The tweaked algorithms and marginally larger LCD don't really justify it as an 'upgraded' model | 86% What Digital Camera | TESTED MAR 2007 |
| | Samsung NV11 | £240 (£300 rrp) | 10 Mega Pixels | 38-190mm f/2.8-4.4 | Program Aperture Shutter Manual Auto 11 Scene | Auto 80-1600 | No 2.7 | SD LI | 107 x 64 x 22mm 195g | | A 10MP sensor and 5x optical zoom are housed inside another of Samsung's gorgeous NV models. Face Recognition and Advanced Shake Reduction feature alongside a Smart Touch user interface while a decent ISO range rounds off the spec | | NOT YET TESTED |
| | Canon IXUS 950 IS | £240 (£330 rrp) | 8 Mega Pixels | 35-140mm f/2.8-5.5 | Auto Manual 12 Scene | Auto 80-1600 | Yes 2.5 | SD LI | 90.4 x 56.5 x 26.4mm | PROS Image quality, Start-up and shooting time, Design, Handling<br>CONS Heavy, Somewhat overpriced | The IXUS 950 IS continues the tradition of the IXUS brand in delivering quality, but the price tag is somewhat prohibitive considering it doesn't offer a great deal more than the much cheaper IXUS 70 and 75 models. | 87% What Digital Camera | TESTED SEP 2007 |
| | Olympus Mju 770 SW | £250 (£300 rrp) | 7 Mega Pixels | 38-114mm f/3.5-5 | Program 23 Scene | Auto 80-1600 | No 2.5 | xD 18 LI | 92 x 59 x 21mm 155g | PROS Metal body capable of taking all kinds of abuse, Great design, Large and bright LCD<br>CONS Slightly noisy at the higher end of the ISO scale | Another world first from Olympus. This Mju is waterproof to 10m, shockproof from 1.5m, freezeproof to -10C and crushproof to 100kg. Ideal for clumsy fat Eskimos then! | 88% What Digital Camera | TESTED MAY 2007 |
| | Sony T70 | £250 (£250 rrp) | 8 Mega Pixels | 38-114mm f/3.5-4.3 | Auto Program 11 Scene | Auto 80-3200 | No 3 | MS 31 LI | 90 x 56.4 x 20.7mm 128g | | One of the latest T series model, the T70 combines an 8MP sensor, 3in wide LCD touchscreen and 'smile shutter' capture function. Available in silver, black, white and pink, the model also features a maximum 3200 ISO. | NEW | NOT YET TESTED |
| | Casio EX-V8 | £250 (£35c rrp) | 8 Mega Pixels | 38-266mm f/3.4 - 5.3 | Program Aperture Shutter Manual 3BEST-SHOT | Auto 50-1600 | No 2.5 | SD 12 LI | | | Upgrade to EX-V7 model, the EX-V8 features a 7x optical zoom and CCD-shift image stabilisation as well as Casio's latest YouTube video mode. Face Detection and an Exilim 2.0 processor also feature. | NEW | NOT YET TESTED |
| | Nikon P5000 | £260 (£330 rrp) | 10 Mega Pixels | 36-126mm f/2.7-5.3 | Program Aperture Shutter Manual 16 Scene | Auto 64-3200 | Yes 2.5 | SD LI | 98 x 65 x 41mm 200g | PROS Vibration reduction, Comprehensive feature set, Good price<br>CONS No Raw mode, Would prefer an all-metal body | With a DSLR-style feature-set, the P5000 looks like a great all-rounder and an alternative to Canon's G7. Image quality is great and the inclusion of Vibration Reduction is a bonus but a Raw mode and better noise control would have made it a real stunner. | 86% What Digital Camera | TESTED JUN 2007 |
| | Olympus Mju 1200 | £265 (£270 rrp) | 12 Mega Pixels | 35-105mm f/2.8-4.7 | tbc 20 Scene | tbc | No 2.7 | xD LI | tbc | | The first 12MP compact in Olympus's mju range, with Face Detection and Shadow Adjustment technologies while a 2.7in HyperCrystal LCD screen and BrightCapture technology take care of clarity and visibility in low-light situations. | | NOT YET TESTED |
| | Fujifilm F50fd | £265 (£260 rrp) | 12 Mega Pixels | 35-105mm f/2.8 - 5.1 | Auto Aperture Shutter Manual 14 Scene | Auto 100-6400 | No 2.7 | xD/ SD 25 LI | 92.5 x 59.2 x 22.9mm 155g | | Packed full of features, the F50fd boasts CCD-shift image stabilisation, Face Detection 2.0 and a 2.7in LCD screen. Maximum ISO capabilities of 6400 and Automatic Red-Eye Removal also feature. | NEW | NOT YET TESTED |



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| | | | | LCD | EXP MODES | ISO | VIDEO/SIZE (in) | MEMORY/BATT | SIZE / WEIGHT | PROS & CONS | SUMMARY | SCORE | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Olympus SP-550UZ | £270 (£375 rrp) | 7 Mega Pixels | 28-504mm f/2.8-4.5 Stabilised | Program Aperture Shutter Manual Auto 23 Scene | Auto 50-5000 | Evf 2.5 | xD 20 AA | 116 x 79 x 78mm 365g | **PROS** Zoom range, DSLR style features, Ergonomic rubberised grip<br>**CONS** Slow writing Raw files, Noisy images | There are numerous superzoom cameras on the market, but none matches the Olympus SP-550UZ's zoom range and if you can accept the slightly high noise levels it's certainly one worth considering | 86% What Digital Camera | TESTED MAY 2007 |
| | Panasonic FX100 | £275 (£330 rrp) | 12 Mega Pixels | 28-100mm f/2.8-5.6 | Auto 23 Scene | Auto 80-6400 | No 2.5 | SD 27 LI | 96.7 x 54 x 24.5mm 148g | **PROS** Mega OIS lens stabilisation, 'Easy-zoom' feature, Build and design<br>**CONS** A bit pricey for the 'point-and-shoot' spec, Colours can be a bit drab, Aggressive noise reduction | Great image quality and gorgeous design make the FX100 another winner in Panasonic's line-up. Noise is much better controlled than expected for such a high-resolution compact, helped, perhaps in part, by Panasonic's latest Venus III processing engine | 86% What Digital Camera | TESTED AUG 2007 |
| | Sony W200 | £275 (£330 rrp) | 12 Mega Pixels | 35-105mm f/2.8-5.5 | Auto Program 9 Scene | Auto 100-3200 | Yes 2.5 | MS 31 LI | 91.0 x 58.5 x 27.3mm 142g | **PROS** Design, User interface, Overall competence, General image quality, ISO range<br>**CONS** Corner and edge-sharpness, Standard zoom range, LCD screen pixel count | A fantastic camera with a lot to recommend it, but a low-quality LCD screen and fairly standard zoom range make its price tag seem somewhat inflated. When the price comes down, this will definitely be a compact worth a good look at | 89% What Digital Camera | TESTED OCT 2007 |
| | Nikon S700 | £280 (£280 rrp) | 12 Mega Pixels | 37-111mm f/2.8-5.4 | Auto 16 Scene | Auto 64-3200 | No 2.7 | SD 52 LI | 89 x 54 x 23mm 130g | | A 12MP sensor and 2.7in LCD screen feature on the S700 while sensor-based VR, maximum ISO 3200 and Expeed processing engine have also been included | NEW | NOT YET TESTED |
| | Panasonic FZ18 | £290 (£330 rrp) | 8 Mega Pixels | 28-504mm f/2.8-4.2 | Program Aperture Shutter Manual 15 Scene | Auto 80-6400 | Evf 2.5 | SD 27 LI | 117 x 75 x 88mm 360g | **PROS** Range of features, Design, Image quality at low ISO<br>**CONS** Plasticky build, Noise throughout ISO range, Highlight control | Panasonic has really outdone itself with the FZ18. It's not without its flaws but all the features you need and a good standard of images make it one of the best bridge models currently on the market | 90% What Digital Camera GOLD AWARD | TESTED NOV 2007 |
| | Canon G7 | £290 (£430 rrp) | 10 Mega Pixels | 35-210mm f/2.8-4.8 Stabilised | Program Aperture Shutter Manual Auto 17 Scene | Auto 80-1600 | Yes 2.5 | SD LI | 106 x 72 x 43mm 320g | **PROS** Metal body gives solid build, Stabilised zoom covers most purposes, Exposures are spot on<br>**CONS** No Raw, Problems resolving fine detail and noise | This model improves on the G6 in almost every way but is let down by image quality and a lack of Raw. Fewer pixels and a Raw mode would have made this the ultimate digital compact | 85% What Digital Camera | TESTED JAN 2007 |
| | Panasonic FZ50 | £300 (£500 rrp) | 10 Mega Pixels | 35-420mm f/2.8-3.7 | Program Aperture Shutter Manual Auto 16 Scene | Auto 80-3200 | Evf 2 | SD LI | 141 x 86 x 142mm 734g | **PROS** Image quality, Lens, Speed, Manual functions<br>**CONS** Electronic viewfinder lag, Size, Noise at high ISO | Offers a high-value alternative for those who don't have the desire or means to invest in a DSLR. High resolution, image stabilisation and lens quality make it a winner, with only noise at higher ISOs and a slightly large build letting it down | 85% What Digital Camera | TESTED NOV 2006 |
| | Canon A650 IS | £300 (£330 rrp) | 12 Mega Pixels | 35-210mm f/2.8-4.8 | Program Aperture Shutter Manual Auto 14 Scene | Auto 80-1600 | Yes 2.5 | SD AA | 112 x 67.8 x 56.2mm 300g | | A 12MP resolution, 6x optical zoom, 2.5in vari-angle LCD screen and image stabilisation all feature on the A650 IS, replacing the A640 model. High ISO Auto and Auto ISO Shift functions also feature | NEW | NOT YET TESTED |
| | Nikon P5100 | £300 (£300 rrp) | 12 Mega Pixels | 35-123mm f/2.7-5.3 | Program Aperture Shutter Manual Auto 14 Scene | Auto 64-3200 | Yes 2.5 | SD LI | 98 x 64.5 x 41mm 200g | | Replacing the P5000 model, the P5100 ups the resolution to 12MP, features a new Expeed processing engine and boasts a magnesium alloy body – but still no Raw mode! | NEW | NOT YET TESTED |
| | Sony T200 | £300 (£300 rrp) | 8 Mega Pixels | 35-175 mm f/3.5-4.4 | Program Auto 11 Scene | Auto 80-3200 | No 3.5 | MS 31 LI | 93.5 x 59.3 x 20.4mm | | Top of Sony's T range, with a 3.5in touchscreen LCD and a 5x optical zoom. A new 'smile shutter' feature takes a picture when the camera detects a person smiling, as well as the slightly more standard face-detection technology | NEW | NOT YET TESTED |
| | Sony H9 | £305 (£380 rrp) | 8 Mega Pixels | 31-465mm f/2.7-4.5 | Program Aperture Shutter Manual Auto 9 Scene | Auto 80-3200 | Evf 3 | MS 31 LI | 109.5 x 83.4 x 85.7mm 407g | **PROS** 3in tilting LCD screen, 15x optical zoom, Ergonomic design<br>**CONS** No Raw mode, Aggressive fringing, Small and sluggish evf | With its fantastic 3in tilting LCD screen and zoom range, the H9 no doubt satisfies the needs of its target market. The similar H7 model can be found for around £50 cheaper but sacrifices the tilting LCD screen and Nightshot mode | 85% What Digital Camera | TESTED AUG 2007 |
| | Canon S5 IS | £310 (£410 rrp) | 8 Mega Pixels | 36-432mm f/2.7-3.5 | Program Aperture Shutter Manual Auto 13 Scene | Auto 80-1600 | Evf 2.5 | SD 32 AA | 117 x 80 x 77.7mm 450g | **PROS** Nicely balanced, Plenty of features<br>**CONS** Noise, Fringing, Poor low-light performance, Inconsistent image quality | The term 'Jack-of-all-trades' was invented for this camera, and the rest of the cliché also rings true. If you avoid low-light and shadow areas and stick to using it on sunny days you'll be fine, but the camera performs inconsistently in other conditions | 78% | TESTED OCT 2007 |
| | Sanyo VPC-HD2 | £320 (£500 rrp) | 7 Mega Pixels | 38-380 mm f/3.5 | Program Aperture Shutter Manual Auto 6 Scene | Auto 50-1600 | No 2.2 | SD LI | 77.5 x 35 x 117.5mm 185g | **PROS** Good design, Comprehensive manual, Size<br>**CONS** Image quality | Video quality is better than that of a digital compact and the HD2 improves on Sanyo's preceding models and at an improved price. However, its poor image quality affirms its status as a Jack-of-all-trades and a master of none | 82% | TESTED OCT 2007 |
| | Sony GI | £350 (£450 rrp) | 6 Mega Pixels | 38-114mm f/3.5-4.3 | Program 10 Scene | Auto 80-1000 | No 3.5 | MS 2G LI | 93.3 x 71.7 x 25.3mm 204g | | Up to 100 thumbnail-sized images may be viewed at the same time on the G1's huge 3.5in LCD screen, which, along with its whopping 2GB internal memory, make this compact set to be a winner | | NOT YET TESTED |
| | Olympus SP-560UZ | £350 (£350 rrp) | 8 Mega Pixels | 27-486mm f/2.8-4.5 | Program Aperture Shutter Manual 22 Scene | Auto 50-6400 | Evf 2.5 | xD 47 AA | 116 x 78.5 x 78mm 365g | | Carrying on where the SP-550UZ left off, the SP-560UZ sports a marginally wider lens, extra megapixel and Face Detection to compete with Fuji and Panasonic's equivalent models. Available from next month | | NOT YET TESTED |
| | Canon G9 | £350 (£430 rrp) | 12 Mega Pixels | 35-210mm f/2.8-4.8 | Program Aperture Shutter Manual Auto 13 Scene | Auto 80-1600 | Yes 3 | SD 32 LI | 106 x 72 x 42.5mm 320g | | Raw mode has finally been added to Canon's G range, and the rest of the spec looks just as good. A 3in PureColour LCD screen, 6x optical zoom and image stabilisation combine with a 12MP sensor | NEW | NOT YET TESTED |
| | Ricoh GX100 | £350 (£400 rrp) | 10 Mega Pixels | 24-72mm f/2.5-4.4 | Program Aperture Manual 8 Scene | Auto 80-1600 | Evf 2.5 | SD 26 LI/ AA | 112 x 58 x 25mm 220g | **PROS** Raw shooting, 24mm wideangle setting, 'My Settings' function<br>**CONS** Noisy images (but sharp!), Long-winded menu system | Raw shooting along with a removable electronic viewfinder, sharp images and one of the most well-rounded specifications available make the GX100 the best high-end compact camera currently on the market. The 24mm wideangle lens is a bonus too | 90% What Digital Camera GOLD AWARD | TESTED JULY 2007 |
| | Fujifilm S8000fd | £375 (£tbc rrp) | 8 Mega Pixels | 27-486mm f/2.8-4.5 | Program Aperture Shutter Manual Auto tbc scene | Auto 64-6400 | Evf 2.5 | xD/ SD 58 AA | 111 x 78 x 79mm 410g | | One of the latest superzoom bridge camera, with an 18x optical zoom, Dual Image Stabilisation, face detection and an ISO range stretching up to 6400. If it performs as well as it sounds then this is sure to make it one hell of a bridge camera! | | NOT YET TESTED |
| | Leica D-Lux 3 | £480 (£490 rrp) | 10 Mega Pixels | 28-112mm f/2.8-4.9 Stabilised | Program Aperture Shutter Manual Auto 17 Scene | Auto 100-1600 | No 2.8 | SD LI | 106 x 58 x 26mm 185g | **PROS** 16:9 image ratio, Body design, Leather case<br>**CONS** Mushy details and colour loss at ISO 400, Expensive | You're paying for the brand but it's a good-quality camera with a great design. It's a pity that noise is apparent on higher ISO settings but the Raw mode is a bonus | 83% | TESTED 13/5/06 |
| | Ricoh 500 SE | £550 (£550 rrp) | 8 Mega Pixels | 28-85mm f/2.5-4.3 | Auto 5 Scene | tbc | Yes 2.5 | SD 26 LI / AA | 133 x 78.5 x 74mm 430g | | Built like a tank, the 500SE is a heavy-duty outdoor camera with automatic GPS co-ordinate embedding. WiFi version also available | | NOT YET TESTED |

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# BUYER'S GUIDE

This month's DSLR news and buying advice

# What Digital SLR

Everything you need to know to help you make the right choice

## Coming soon

What you should expect to see soon

**PANASONIC**

### Second DSLR Named

Panasonic has finally released details as to what its long-awaited second DSLR is to be. The Lumix L10 model will feature a 10MP Live MOS sensor, 2.5in free-angle LCD screen and a Live View mode, and will be available in a kit with a 14-50mm Leica D Vario-Elmar f/3.8-5.6 Mega O.I.S. lens.

With the same Four Thirds lens mount as last year's L1 model, the camera is compatible with a wide range of Four Thirds lenses, while other key features include face detection, Intelligent ISO control and an Advanced Hybrid AF system.

Panasonic have also confirmed the release of two new lenses. For more details turn to page 140.

**SONY**

### Alpha α700 Launch

Sony too have announced a second DSLR to accompany their Alpha A100 model, in the shape of the A700.

The camera features a 12.2MP CMOS sensor, alongside a 3in LCD screen with an impressive 921,000 pixel resolution, while the option of Memory Stick Duo, Compact Flash I/II and UDMA media storage has been offered. A 5fps JPEG burst mode, meanwhile, allows shooting up until the card's capacity is filled. Raw shooting, meanwhile, allows a continuous shot rate of up to 18 frames.

## Camera of the Month

This month's hottest DSLR

### Pentax K100D Super

Pentax's latest DSLR upgrades the popular K100D, with the main improvement being the inclusion of a dust-reduction system. Priced at just £399, it's one of the cheapest DSLRs on the market but nevertheless not one to be ignored. Being compatible with K-mount lenses, it stands as a great option for the budget-conscious buyer, with a plentiful supply of cheap second-hand lenses floating around the internet. Images are clean and nicely saturated while noise is well-maintained. The anti-shake performs superbly and offers an extra three stops of shutter speeds, while its innovation stretches to a few particularly useful features.

*Turn to page 46 for a full review.*

## Going This Month

No longer listed, but still available

### Samsung GX-1L

The GX-1L can still be found in a few places for around £400. We gave it 88% in our review last year, finding it to be capable of good results, easy to use and compact. An expansive ISO range and good all-round operational speed make it a serious option to consider too.

### Canon EOS 350D

It may have been replaced by the 400D model, but you can still find the 350D for around £350 with its 18-55mm kit lens. Featuring an 8MP CMOS sensor and DIGIC II imaging processor, the camera also sports a 3fps burst mode and a smaller and lighter body than its 300D predecessor.





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# Compact Buying Advice

Top tips on what to look for when buying a DSLR

## Low light capability/ISO speed

If you're likely to want to shoot in low light, whether it's sunset landscapes or cosy jazz clubs, good low light performance is a must. Most DSLRs can shoot at ISO 1600 and some go to ISO 3200, but performance varies a lot between different cameras.

## Image stabilisation

Also known as anti-shake or vibration reduction, this is either built into the lenses (Nikon, Canon, Panasonic) or into the camera itself (sensor-based, eg. Sony, Pentax, Samsung). Though it's considered that lens-based stabilisation is slightly better, it ties you into buying pricier lenses to get the benefit; sensor-based stabilisation works with any lens.

## Burst mode/frame rate

Particularly important for action and wildlife photographers is the ability to fire off a number of images in quick succession. Even the most basic DSLRs now boast a frame rate of 2.5fps but some are much faster. A good buffer memory is important; it's where images are stored before they're saved. The larger this is, the more images you can shoot before it fills and the camera grinds to a (temporary) halt. Raw files, being bigger, fill the buffer quicker than JPEGs.

## Anti-dust

Every time you change the lens on your DSLR, tiny dust particles can enter the exposed lens mount and land on your sensor, appearing as annoying marks on your pictures. Dust is also created by wear and tear of the moving parts inside the camera. Most manufacturers have a dust removal system that cleans the sensor in one way or another except Nikon, who argue that it isn't a big issue.




## Customisation

One of the benefits of SLRs is the degree of customisation they allow. Choose which dials control which features, or decide whether you want to shoot JPEG, Raw or both at the same time. Do you want the file numbers to start again when you reload a card or carry on where they left off? Control how your picture looks too in your choice of colour space, in-camera sharpening and other parameters.

# What Digital Camera Need to Know

Digital SLRs offer numerous advantages over compacts. Here are some key considerations to make when choosing a camera.

**SIZE** – Digital SLRs vary greatly in size and weight. On paper you might think that the smaller the better. But some people, especially those with big hands or long fingers, find small cameras difficult to hold and the controls too fiddly to access. On the other hand, small cameras are more likely to be taken along on trips than big, heavy ones. Decide whether you're a small camera or big camera person before buying.

**SENSOR TYPE** – Many people use the term CCD to describe their camera's sensor but in fact the CCD is just one of several types of sensor technology in common use. All have pros and cons, but all are capable of producing great results, so don't base your choice of camera on this factor alone.

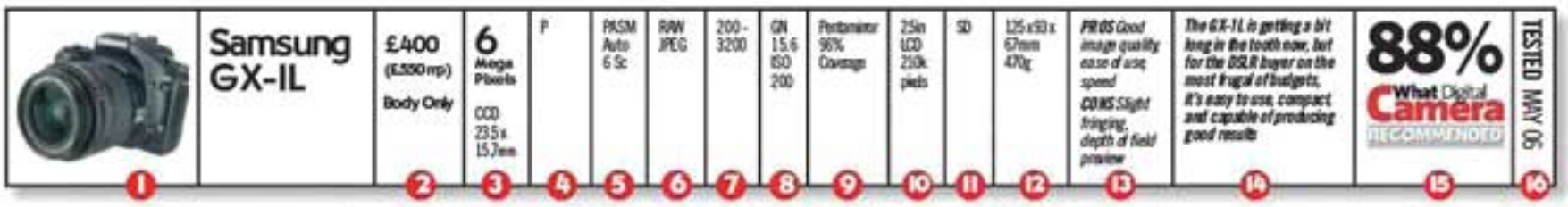
**PIXELS** – Don't obsess about the number of pixels a DSLR camera has. The more pixels are squeezed into a given space, the smaller they have to be, and this causes problems such as noise. Our tests show that 6 million pixel SLRs can produce A3 prints as good as those from some 10MP models. Quality is dependent on a range of factors, of which the number of pixels is just one.

**SYSTEMS & LENSES** – Each manufacturer uses a different mount for attaching lenses. If you already have a 35mm SLR system it may be tempting to stick with the same brand, especially if you own several lenses. While this may be the cheapest option, new lens technology means you may get better results from the new generation of digital lenses.

**BUILD QUALITY** – The main difference between expensive professional SLRs and entry-level enthusiast ones is the build quality. Pro cameras are built to withstand knocks, scrapes and inclement weather, which makes them bigger and heavier.

# KEY: DSLR Cameras

How to use the DSLR camera listing guide




**1 NEW/OLD MODELS**
Brand new products that haven't yet been tested are indicated by a **NEW** in yellow beside the camera.

**2 PRICE**
**A** Average street price
**B** RRP at launch
**C** Body Only or Kit

**3 SENSOR**
**A** Number of pixels
**B** Sensor type (CCD, CMOS etc)
**C** Sensor dimensions

**4 LENS MOUNT**
C = Canon
F = Four-Thirds
N = Nikon
P = Pentax
S = Sigma
A = Sony Alpha

**5 EXPOSURE MODES**
P = Program
A = Aperture Priority
S = Shutter Priority
M = Manual
Sc = Scene Modes

**6 FILE FORMATS**
JPEG, RAW
RAW+JPEG, TIFF

**7 ISO RANGE**
Min to Max

**8 FLASH**
Guide Number in metres

**9 VIEWFINDER**
**A** Type
**B** Coverage

**10 LCD SCREEN**
Size
Resolution

**11 MEDIA**
CF= CompactFlash
SD= Secure Digital
xD= xD Picture Card

**12 DIMENSIONS**
Length x Height x Depth

**13 PROS & CONS**
What we like
What we don't

**14 COMMENTS**
Additional information

**15 RATIING**
Out of 100%

**AWARDS**
Recommended (Silver) or Gold Award

**16 TESTED**
Date of the issue this test appeared in

What Digital Camera GOLD AWARD
**GOLD AWARD**
For scores over 90%

What Digital Camera RECOMMENDED
**RECOMMENDED AWARD**
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|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Nikon D40 | £350<br>£500 rrp<br>Kit | 6.1 Mega Pixels<br>CCD<br>23.7x 15.6mm | N | PASM Auto 8 Sc | Raw JPEG Raw+ | 200 - 3200 | GN 12 ISO 100 | Reflex 95% Coverage | 2.5in LCD 230k pixels | SD/ SDHC | 126x64x 94mm<br>475g | **PROS** Excellent noise control and image quality<br>**CONS** Basic AF system | Delivers point-and-shoot simplicity with advanced manual settings to grow into. May lack the resolution of some other models, but images are sharp and noise-free, so they enlarge well | 87% What Digital Camera RECOMMENDED | TESTED JAN 2007 |
| | Pentax K110D | £350<br>£550 rrp<br>Kit | 6.1 Mega Pixels<br>CCD<br>23.5x 15.7mm | P | PASM Auto 14 Sc | Raw JPEG | 200 - 3200 | GN 15.6 ISO 200 | Penta-mirror 96% Coverage | 2.5in LCD 210k pixels | SD | 130x93x 70mm<br>485g | | Essentially the same camera as the Pentax K100D, with the only thing separating them being the CCD-based anti-shake – the K100D has it, the K110D doesn't | | NOT YET TESTED |
| | Pentax K100D Super | £400<br>£400 rrp<br>Kit | 6.1 Mega Pixels<br>CCD<br>23.5x 15.7mm | P | PASM Auto | Raw JPEG | 200 - 3200 | GN 15.6 ISO 200 | Penta-mirror 96% Coverage | 2.5in LCD 210k pixels | SD/ SDHC | 129x92x 70mm<br>570g | **PROS** Handling, image quality, low noise, price<br>**CONS** Interface, no Raw+JPEG option, burst mode perf | Nicely designed, performs well and delivers great results, but lacks simultaneous RAW+JPEG recording, while a poor burst performance makes it a bad choice for sports and action | 86% What Digital Camera RECOMMENDED | TESTED NOV 2007 |
| | Samsung GX-1S | £400<br>£750 rrp<br>Kit | 6.1 Mega Pixels<br>CCD<br>23.5x 15.7mm | P | PASM Auto 11 Sc | Raw JPEG | 200 - 3200 | GN 15.6 ISO 200 | Pentaprism 95% Coverage | 2.5in LCD 210k pixels | SD | 125x93x 67mm<br>505g | **PROS** Excellent range of options, compact<br>**CONS** Some exposure / focusing issues | A good all-round shooter with a high ISO 3200 sensitivity. Starting to look a little dated and a lack of 'unique' features mean it's unlikely to make waves in the DSLR market | 85% What Digital Camera RECOMMENDED | TESTED JUNE 2006 |
| | Nikon D40x | £450<br>£599 rrp<br>Kit | 10 Mega Pixels<br>CCD<br>23.6x 15.8mm | N | PASM Auto 8 Sc | Raw JPEG Raw+ | 100 - 3200 | GN 12 ISO 100 | Penta-mirror 95% Coverage | 2.5in LCD 230k pixels | SD | 126x64x 94mm<br>495g | **PROS** On screen 'help', features, frame rate<br>**CONS** Soft images, slower flash sync speed than D40 | Essentially a 10MP D40 that produces slightly softer images that go unnoticed up to A3 print sizes. Trying to fill a gap between the D40 and D80, but is there a gap there? | 87% What Digital Camera RECOMMENDED | TESTED MAY 2007 |
| | Canon EOS 400D | £480<br>£650 rrp<br>Kit | 10 Mega Pixels<br>CMOS<br>22.2x 14.8mm | C | PASM Auto 9 Sc | Raw JPEG Raw+ | 100 - 1600 | GN 13 ISO 100 | Pentamirror 95% Coverage | 2.5in LCD 230k pixels | CF | 127x94x 65mm<br>545g | **PROS** Compact, build quality, dust reduction<br>**CONS** Chroma noise, position of DOF preview button | Good-value upgrade that offers plenty of improvements on the world's best-selling DSLR – the EOS 350D. Enhancements include a more sophisticated AF system and CCD-based dust reduction | 89% What Digital Camera RECOMMENDED | TESTED DEC 2006 |
| | Sony Alpha 100 | £480<br>£600 rrp<br>Kit | 10 Mega Pixels<br>CCD<br>23.6x 15.8mm | A | PASM Auto 6Sc | Raw JPEG Raw+ | 100 - 1600 | GN 12 ISO 100 | Penta-mirror 95% Coverage | 2.5in LCD 230k pixels | CF | 133x71 x 95mm<br>545g | **PROS** Image stabilisation, good images, image noise control<br>**CONS** Shutter noise, slight oversaturation | Some excellent features recommend Sony's first SLR effort, not least a 10MP sensor and anti-shake technology inherited from Konica Minolta's Dynax 5D | 87% What Digital Camera RECOMMENDED | TESTED AUG 2006 |
| | Olympus E-410 | £490<br>£550 rrp<br>Kit | 10 Mega Pixels<br>MOS<br>17.3x 13mm | F | PASM Auto 20 Sc | Raw JPEG Raw+ | 100 - 1600 | GN 12 ISO 100 | Reflex 95% Coverage | 2.5in LCD 230k pixels | CF/ xD | 129.5 x91 x53mm<br>375g | **PROS** Excellent noise control, small and light, live-view mode<br>**CONS** Highlights blow easily, limited burst depth | Fantastic upgrade from the E-400. Improvements to the sensor, outstanding noise reduction and the addition of live-view make it a great all-round package at a fantastic price | 89% What Digital Camera RECOMMENDED | TESTED AUG 2007 |
| | Pentax K10D | £500<br>£750 rrp<br>Kit | 10 Mega Pixels<br>CCD<br>23.5x 15.7mm | P | PASM Auto Sv TAv | Raw JPEG | 100 - 1600 | GN 11 ISO 100 | Pentaprism 95% Coverage | 2.5in LCD 210k pixels | SD/ SD HC | 142x101x 70mm<br>710g | **PROS** Great spec, great build, great price<br>**CONS** Occasional WB / exposure issues | Essentially the same camera as Samsung's GX10, so the same sentiments apply. You get 12 months less on the guarantee with the Pentax model, though | 90% What Digital Camera GOLD AWARD | TESTED MAR 2007 |
| | Samsung GX10 | £550<br>£650 rrp<br>Kit | 10 Mega Pixels<br>CCD<br>23.5x 15.7mm | P | PASM Auto Sv TAv 6Sc | Raw JPEG | 100 - 1600 | GN 11 ISO 100 | Pentaprism 95% Coverage | 2.5in LCD 210k pixels | SD/ SD HC | 142x101x 73mm<br>710g | **PROS** Great spec, great build, great price<br>**CONS** Occasional WB /exposure issues | The high-end spec and build quality has never before been seen at this price and if you're happy to shoot Raw and work on your images it will deliver superb results. The two-year warranty is a bonus too | 90% What Digital Camera GOLD AWARD | TESTED MAR 2007 |
| | Olympus E-330 | £600<br>£900 rrp<br>Kit | 7.5 Mega Pixels<br>CMOS<br>17.3x 13mm | F | PASM 20Sc | Raw JPEG TIFF | 100 - 1600 | GN 13 ISO 100 | Porrominor 95% Coverage | 2.5in LCD 215k pixels | CF/ xD | 140x87 x 72mm<br>550g | **PROS** Live viewing, overall handling, anti-dust<br>**CONS** Image noise over ISO 400, no PC socket | The pull-out live-view LCD is the first of its kind and impressive, while the 7.5MP sensor is a marked improvement over the 5MP sensor used in the earlier E-300. Unconventional looks don't appeal to everyone though | 86% What Digital Camera RECOMMENDED | TESTED APR 2006 |
| | Olympus E-510 | £600<br>£600rrp<br>Kit | 10 Mega Pixels<br>CCD<br>17.3x 13mm | F | PASM Auto 18 Sc | Raw JPEG Raw+ | 100 - 1600 | GN 12 ISO 100 | Reflex 95% Coverage | 2.5in LCD 230k pixels | CF/ xD | 136x91.5 x56mm<br>460g | **PROS** Excellent noise control, dual mode image stabilisation<br>**CONS** Limited dynamic range, SHQ JPEG burst depth rate | A high-resolution 10MP sensor that delivers largely noise-free images, and all the secondary features you're ever likely to need or use, the E-510 is currently the definitive Four Thirds DSLR | 90% What Digital Camera GOLD AWARD | TESTED SEP 2007 |
| | Canon EOS 30D | £600<br>£1000 rrp<br>Body Only | 8 Mega Pixels<br>CMOS<br>22.5x 15mm | C | PASM Auto 6 Sc | Raw JPEG Raw+ | 100 - 3200 | GN 13 ISO 100 | Pentaprism 95% Coverage | 2.5in LCD 230k pixels | CF | 144x106x 74mm<br>700g | **PROS** Specs, build, low image noise, better LCD<br>**CONS** Images a little flat, handling, DOF placement | Good solid camera that replaces the popular EOS 20D. The upgrades are evolutionary, rather than revolutionary, but it still shouldn't disappoint the more experienced Canon user | 87% What Digital Camera RECOMMENDED | TESTED MAY 2006 |
| | Nikon D80 | £670<br>£900 rrp<br>Kit | 10 Mega Pixels<br>CCD<br>23.6x 15.8mm | N | PASM Auto 6 Sc | Raw JPEG Raw+ | 100 - 1600 | GN 13 ISO 100 | Pentaprism 95% Coverage | 2.5in LCD 230k pixels | SD | 132x103x 77mm<br>585g | **PROS** Handling, controls, excellent image quality<br>**CONS** Need a fast PC to quickly open image files | A worthy successor to the D70 which takes much of its technology – and image quality – from the D200, but puts it in a lower-cost body. WDC's Best Product of the Year 2006 | 91% What Digital Camera GOLD AWARD | TESTED OCT 2006 |
| | Sigma SD14 | £780<br>£1099 rrp<br>Body Only | 14 Mega Pixels<br>Foveon CCD<br>20.7x 13.8mm | S | PASM | Raw JPEG | 100 - 1600 | GN 11 ISO 100 | Pentaprism 95% Coverage | 2.5in LCD 150k pixels | CF | 144x107x 81mm<br>700g | **PROS** Build quality, design, dust protector<br>**CONS** Weak AF, inconsistent white balance, poor LCD | It has a sound metering system, but unpredictable white balance, AF inaccuracies, a poor LCD screen and overly soft images mean this is a disappointing DSLR | 79% | TESTED JUN 2007 |



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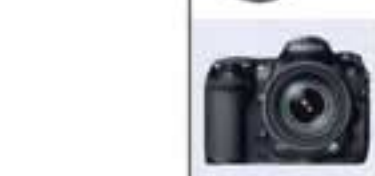
| | | | LENS | EXP MODES | ISO | VIEWFINDER (%) AND MAGNIFICATION | SIZE / WEIGHT | PROS & CONS | | CF | | SUMMARY | SCORE | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| | Nikon D200 | £820<br>£1300 rrp<br>Body Only | 10<br>Mega Pixels<br>CCD<br>23.6 x 15.8mm | N | PASM | Raw<br>JPEG | 100 - 1600 | GN 12<br>ISO 100 | Pentaprism<br>95% Coverage | 2.5in LCD<br>230k pixels | CF | 147 x 113 x 74mm<br>830g | **PROS** Design, speed, handling<br>**CONS** LCD brightness, JPEGs often need processing | Very capable all-rounder targeting the enthusiast / professional market. Offers lots of potential, but is geared to Raw rather than JPEG capture. Winner of the 2006 WDC awards 'E1000+ DSLR' category | 90% What Digital Camera GOLD AWARD | TESTED FEB 2006 |
| | Panasonic L1 | £900<br>£1500 rrp<br>Kit | 7.5<br>Mega Pixels<br>MOS<br>17.3 x 13mm | F | PASM | Raw<br>JPEG | 100 - 1600 | GN 10<br>ISO 100 | Porrominor<br>95% Coverage | 2.5in LCD<br>207k pixels | SD/ SDHC | 146 x 87 x 80mm<br>530g | **PROS** Fun handling, especially for traditionalists<br>**CONS** Still limited system at the moment | One of the most 'traditional' handling experiences to be offered by a DSLR which includes the use of a lens-based aperture ring. Worth considering, particularly if you're new to automated cameras | 85% What Digital Camera RECOMMENDED | TESTED OCT 2006 |
| | Canon 40D | £900<br>£900 rrp<br>Body | 10.1<br>Mega Pixels<br>CMOS<br>22.7 x 14.8mm | C | PASM<br>5 scene | Raw<br>JPEG<br>Raw+ | 100 - 3200 | GN 13<br>ISO 100 | Pentaprism<br>95% Coverage | 3in LCD<br>230k pixels | CF | 145 x 108 x 73mm<br>530g | | Replacing the 30D, Canon incorporates a 10.1MP CMOS sensor, 3in live-view LCD screen and a 6.5fps JPEG burst mode inside a magnesium alloy body | NEW | NOT YET TESTED |
| | Sony Alpha A700 | £900<br>£900 rrp<br>Body | 12.2<br>Mega Pixels<br>CMOS<br>23.5 x 15.6mm | A | PASM<br>6 scene | Raw<br>JPEG<br>Raw+ | 100 - 3200 (6400 enh) | GN 12<br>ISO 100 | Pentaprism<br>95% Coverage | 3in LCD<br>921k pixels | MS/ CF | 141 x 104 x 79 mm<br>690g | | Second DSLR from Sony, featuring an APS-C sized CMOS 12.2MP sensor, updated Dynamic Range Optimiser, Super Steady-Shot image stabilisation and high-resolution LCD screen | NEW | NOT YET TESTED |
|  | Fujifilm S5 Pro | £950<br>£1300 rrp<br>Body Only | 12<br>Mega Pixels<br>CCD<br>23 x 15.5mm | N | PASM | Raw<br>JPEG<br>Raw+ | 100 - 3200 | GN 12<br>ISO 100 | Pentaprism<br>95% Coverage | 2.5in LCD<br>230k pixels | CF | 147 x 113 x 74mm<br>830g | **PROS** Extended dynamic range, minimal noise, solid build<br>**CONS** Limited buffer, slightly soft JPEGs | Fuji's S5 Pro incorporates the company's proprietary Super CCD SR Pro sensor to expand the dynamic range. A new processor and two-stage noise reduction work well to keep images clean across the ISO range | 88% What Digital Camera RECOMMENDED | TESTED APR 2007 |
| | Panasonic L10 | £950<br>£1150 rrp<br>Body Only | 10.1<br>Mega Pixels<br>LiveMOS<br>17.3 x 13mm | F | PASM<br>Auto<br>10 Sc | Raw<br>JPEG<br>Raw+ | 100-1600 | GN 11<br>ISO 100 | Porrominor<br>95% Coverage | 2.5in LCD<br>207k pixels | SD/ SDHC | 134 x 95 x 77mm<br>973g | | Second Four Thirds DSLR from Panasonic featuring a 10.1MP LiveMOS sensor, swing and tilt LCD screen and Intelligent ISO function. Dust Removal and MEGA OIS also feature, together with Face Detection | NEW | NOT YET TESTED |
| | Nikon D300 | £1300<br>£1300 rrp<br>Body Only | 12.3<br>Mega Pixels<br>CMOS<br>23.6 x 15.8mm | N | PASM | Raw<br>JPEG<br>Raw+ | 200-3200 (100 + 6400 enh) | GN 12<br>ISO 100 | Pentaprism<br>100% Coverage | 3.0in LCD<br>922k pixels | CF | 147 x 114 x 74 mm<br>825g | | Latest semi-pro model from Nikon, bringing a 3in live view LCD screen, 12MP CMOS sensor and magnesium alloy construction to the fore, and replacing the successful D200 model | NEW | NOT YET TESTED |
| | Canon EOS 5D | £1500<br>£2500 rrp<br>Body Only | 12.8<br>Mega Pixels<br>CMOS<br>35.8 x 23.9mm | C | PASM<br>Auto | Raw<br>JPEG<br>Raw+ | 100 - 1600 | No | Pentaprism<br>96% Coverage | 2.5in LCD<br>230k pixels | CF | 152 x 113 x 75mm<br>810g | **PROS** Well built, good features, speed of use, images<br>**CONS** Some fiddly controls, faint fringing | From pros to enthusiasts the EOS 5D's full-frame sensor lets you get the most from your wide-angle lenses. There are mixed reports of quite severe vignetting though – some cameras seem to do it, others don't | 91% What Digital Camera GOLD AWARD | TESTED DEC 2006 |
| | Leica Digilux 3 | £1750<br>£1790 rrp<br>Kit | 7.5<br>Mega Pixels<br>MOS<br>17.3 x 13mm | F | PASM | Raw<br>JPEG | 100 - 1600 | GN 10<br>ISO 100 | Porrominor<br>95% Coverage | 2.5in LCD<br>207k pixels | SD/ SDHC | 146 x 87 x 80mm<br>530g | | A result of the Panasonic / Leica partnership, the Digilux 3 is essentially the Panasonic L1 in Leica clothing. It costs more than the L1, but the resale value should be higher too | | NOT YET TESTED |
| | Nikon D2HS | £2000<br>£2200 rrp<br>Body Only | 4<br>Mega Pixels<br>CCD<br>23.3 x 15.5mm | N | PASM | Raw<br>JPEG<br>TIFF | 200 - 1600 | No | Pentaprism<br>100% Coverage | 2.5in LCD<br>232k pixels | CF | 158 x 150 x 86mm<br>1,070g | **PROS** Handling, image quality, system support, speed<br>**CONS** 4MP may not be enough | The D2HS has a very singular purpose – to be fast enough for the most demanding sports photographer, and rugged enough to stand the test of time. The 4MP CCD limits its general usability though | 90% What Digital Camera GOLD AWARD | TESTED OCT 2006 |
| | Nikon D2XS | £2480<br>£3300 rrp<br>Body Only | 12<br>Mega Pixels<br>CMOS<br>23.5 x 19.1mm | N | PASM | Raw<br>JPEG | 100 - 3200 | No | Pentaprism<br>100% Coverage | 2.5in LCD<br>230k pixels | CF | 158 x 150 x 86mm<br>1,070g | **PROS** Build, image quality<br>**CONS** Single card slot, buffer memory could be faster | A fine example of optical and digital technology combined. A choice of high-speed, 6MP capture or high-resolution 12MP capture means it offers something for everyone – from the studio to the sports stadium | 95% What Digital Camera GOLD AWARD | TESTED NOV 2006 |
| | Canon EOS-1D MK III | £2900<br>£3049 rrp<br>Body Only | 10.1<br>Mega Pixels<br>CMOS<br>28.1 x 18.7mm | C | PASM | Raw<br>JPEG<br>Raw+ | 50 – 6400 | No | Pentaprism<br>100% Coverage | 3in LCD<br>230k pixels | CF/ SD | 156 x 157 x 80mm<br>1,155g | | The EOS 1D MkIII is a revolutionary upgrade of the MkII, boasting a 10fps drive rate for 110 JPEG frames, a 3in LCD with a genuinely useable 'live view' mode and an ISO range increase in both directions – looks great | | NOT YET TESTED |
| | Nikon D3 | £4000<br>£4000 rrp<br>Body Only | 12.1<br>Mega Pixels<br>CMOS<br>36 x 24mm | N | PASM | Raw<br>JPEG<br>Raw+<br>TIFF | 200-6400 (100 + 25600 enh) | No | Pentaprism<br>100% Coverage | 3.0in LCD<br>922k pixels | CF | 159 x 157 x 87 mm<br>1,240g | | Nikon's first full-frame DSLR brings with it a 12.2MP sensor and 920k resolution live view LCD screen, together with an EXPEED processor and magnesium construction | NEW | NOT YET TESTED |
| | Canon EOS-1Ds MK II | £4450<br>£8000 rrp<br>Body Only | 16.7<br>Mega Pixels<br>CMOS<br>36 x 24mm | C | PASM | Raw<br>JPEG<br>Raw+ | 100-1600 (50 + 3200 enh) | No | Pentaprism<br>100% Coverage | 2.0in LCD<br>230k pixels | CF/ SD | 156 x 158 x 80mm<br>1,215g | **PROS** Superb image quality camera body design<br>**CONS** None really but larger LCD would be nice | Since replaced by the MK III model, the full-frame sensor and high resolution of the MK II complement each other perfectly and the image quality is superb. Canon has another scorcher | 96% What Digital Camera GOLD AWARD | TESTED APR 2005 |
| | Canon 1Ds MK III | £6000<br>£6000 rrp<br>Body Only | 21.1<br>Mega Pixels<br>CMOS<br>36 x 24mm | C | PASM | Raw<br>JPEG<br>Raw+ | 100-1600 (50 + 3200 enh) | No | Pentaprism<br>100% Coverage | 3.0in LCD<br>230k pixels | CF/ SD/ SDHC | 150 x 160 x 80mm<br>1,205g | | Super-high resolution CMOS sensor and Dual DIGIC II processors feature, as the 1Ds MK III looks set to rival the quality of equivalent medium format models | NEW | NOT YET TESTED |

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# BUYER'S GUIDE

This month's lens news and buying advice

# What Lens

Everything you need to know for when buying a new lens

## Coming Soon

What you should soon be expecting

**PANASONIC**

### New Leica Lens

Panasonic has unveiled a new Four Thirds lens. The 14-150mm Leica D Vario-Elmar 14-150mm f/3.5-5.6 Mega O.I.S lens offers a 35mm equivalent focal length of 300mm – Leica's first D-range lens to offer this length. The lens will become available from around November. For more information visit www.panasonic.co.uk.

**SONY**

### Double Launch

Sony has also announced two new lenses. The DT 16-105mm f/3.5-5.6 and DT 18-250mm f/3.5-6.3 are to be launched alongside the new Alpha A700 DSLR, while a third lens – the 70-300 mm f/4.5-5.6 SSM G – is set for release in Spring. For more information visit www.sony.co.uk.

## Lens of the Month

This month's highest scoring lens

One of two Nikon lenses tested this month, the 55-200mm came top in our group test on page 53. Despite not having the VR function of the other lenses tested, this lens overall fared better, being both sharper and displaying a more consistent performance.

The lens features two Extra Low Dispersion (ED) elements and Nikon's Silent Wave Motor (SWM), as has been designed for Nikon's DX-format sensor. Build quality is satisfactory, with a small and rugged construction, though lacking a metal lens mount. A grooved manual focus ring features, as does a rubber zoom grip.

Optimum performance occurs at f/5.6-8 with chromatic aberration best controlled at the wider apertures from centre to edge at 55mm, and the smaller apertures controlling it remarkably well at the 200mm end. *For the full review turn to page 53.*

## Jargon Buster

Your easy guide to lens suffixes

**II/III** – Dentoes version of lens
**APO** – Apochromatic lens elements designed to produce sharper images by focusing all wavelengths of light to the same point
**DG** - Sigma's designation for digital and full-frame lenses
**Di** - Tamron lenses designed for full-frame sensors
**Di-II** - Tamron lenses compatible with APS-C sensors
**DO** - Canon lenses featuring a diffractive optical element
**DX** - Nikon lenses designed for APS-C sensors
**ED** - Nikon lenses featuring Extra Low Dispersion element(s)
**ED** - Olympus and Leica lenses with low dispersion
**EF** - Canon lenses compatible with full-frame and APS-C sized sensors
**EF-S** - Canon lenses compatible with APS-C sized sensors
**EX** - Sigma 'excellent' range of lenses
**FE** - Canon's fisheye lenses
**G** - Nikon lenses without a manual aperture ring
**HSM** - Sigma lenses with Hypersonic Motor
**IF** - Internal focusing lenses
**L** - Canon 'Luxury' range of lenses
**LD** - Tamron lenses with Low Dispersion glass
**MF** – Manual-focusing-only lenses
**OS** - Sigma lenses with Optical Stabilisation
**PRO** - Tokina Professional range of lenses
**TS-E** - Canon's 'Tilt and Shift' lenses
**UD** - Canon lenses with Ultra Low Dispersion element(s)
**VR** - Nikon lenses with Vibration Reduction
**USM** - Canon lenses with an Ultrasonic motor





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# Lens Buying Advice

Top tips on what to look for in a lens

## Fixed focal length

Fixed lenses offer some advantages over zooms. They're generally smaller and lighter, with wider maximum apertures and superior image quality. An ultra-fast (eg f/1.8) 50mm lens is perfect for low light, 85-105mm is ideal for portraits while a fast 300mm (or longer) tele is a popular addition to any wildlife or sports shooter's kit.

## Standard zoom

Most DSLRs come with a standard zoom; that is, one which spans from moderate wideangle to short telephoto. These 'kit' lenses are generally fine for most purposes but there are alternatives that offer superior image quality and/or wider maximum apertures – at a price premium, of course.

## Wideangle zoom

Wideangles make subjects seem further away, enabling you to get more in the shot. Among the most popular wideangle zooms are the 10-20mm/12-24mm and 17-35mm ranges. Superwide lenses cause more distortion, especially when tilted off the perpendicular but, with care, can be used to create a great sense of drama.

## Telephoto zoom

Telephotos make subjects appear closer. They're great for sport and wildlife where you can't get close, while short teles are good for portraits. Telephotos magnify camera shake, so consider one with Image Stabilisation if your camera doesn't have it, or a wide maximum aperture.

## Superzooms

Want a one-lens solution for your photography? Get a superzoom. While they rarely compare with shorter range lenses in image quality, a 18-200mm type lens offers the benefit of speed, convenience and a dust-free sensor. Good for general shooting at moderate print sizes.

## Macro lenses

Many lenses misleadingly sport the 'macro' moniker but a true dedicated macro lens lets you get close enough to reproduce your subject at life-size (or half life-size) on the sensor. Macro lenses (few of which zoom) come in a range of focal lengths from standard to telephoto.

# KEY: Lenses How to use the lens listing guide

| SIGMA | 70mm | £325 | f/2.8 | EX DG | ACNPS | 76x96mm/525g | No | 62mm | Macro | 84% ○ | June 06 |
|---|---|---|---|---|---|---|---|---|---|---|---|
| | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | |

**1 FOCAL RANGE** The focal length or focal length range covered by the lens

**2 PRICE** Manufacturer's RRP

**3 MAX APERTURE** Maximum aperture

**4 DESIGNATION** APO, VR etc (see Jargon Buster)

**5 LENS MOUNTS** A= Sony Alpha, C= Canon, F= Four-Thirds, N= Nikon, P= Pentax, S= Sigma

**6 SIZE & WEIGHT** Length x Diameter / Weight

**7 DIGITAL ONLY** 'No' means it can also be used with 35mm/ full-frame sensors

**8 THREAD** Filter size

**9 COMMENTS** Further information

**10 SCORES** Score out of 100%
○ Recommended
○ Gold Award
*WDC* issue test date

# What Digital Camera Need to Know

**LENS MOUNTS** – Each camera manufacturer has their own lens mount and they aren't compatible with one another. If you own a Canon, for example, you can't use Nikon lenses, though you can use independent brands such as Sigma and Tamron – if you get them in the right mount.

**MAGNIFICATION FACTOR** – If you're migrating from a 35mm SLR, your lenses won't provide the same field of view on a DSLR unless you have a 'full-frame' model such as Canon's EOS 5D. For Nikon, Pentax, Fuji and Sony DSLRs magnify the focal length by 1.5x to get the 35mm equivalent (eg a 100mm lens becomes 150mm); for Canon it's 1.6x; Sigma is 1.7x; and the Four-Thirds mount, 2.0x.

**MAXIMUM APERTURE** – You pay a premium for lenses with wider maximum apertures but for many users they're worth it. Wider apertures mean you can use faster, motion-stopping shutter speeds, and shoot handheld in available light with less camera shake. Zooms whose maximum apertures are fixed throughout the range (instead of getting smaller as you zoom) also cost more.

**35MM COMPATIBILITY** – Most digital sensors are smaller than 35mm, which is why lenses designed for digital can be smaller than those designed for 35mm. Although pre-digital lenses can be used on digital SLRs they may not perform as well, due to their optical characteristics. Lenses designed solely for digital sensors, however, can't be used on 35mm cameras (or digital SLRs with 35mm-sized sensors) because the image they produce isn't big enough in diameter to cover the sensor/film, causing severe vignetting.

**ANTI-SHAKE** – It's impossible to hold a camera dead steady without support, but at the faster shutter speeds our shakiness isn't noticeable in pictures. As the shutter speed drops though, our pictures become progressively less 'crisp' until they're downright blurry. Optical Image Stabilisation (used by Canon) and Vibration Reduction (Nikon) uses a floating element inside the lens and a gyroscope to cancel out our body movement. It's effective enough to give us two or three extra stops of extra shutter speeds to play with before shake becomes visible. Some cameras (eg Sony, Pentax and Samsung) use a moving sensor instead, so IS/ VR lenses aren't necessary.

**BUILT-IN FOCUS MOTOR** – Some lenses incorporate a motor within the lens to drive the auto focusing, while others are powered by motors within the camera. Lenses with their own motors will generally focus more quickly than those without. Some cameras, such as the Nikon D40, don't have a built-in focus motor so in these cases you can only use lenses that have their own. Canon brands its lens motors USM (Ultrasonic Motor), Sigma calls its HSM (Hypersonic Motor) and Nikon's are called Sonic Wave.

**SUFFIXES** – Most lenses have letters as part of their names which usually denote what technology they feature and how sophisticated they are. For example, manufacturers who incorporate image stabilisation or low-dispersion elements in their lenses usually state this as part of the lens's name. Other information gathered from these letters may be the type of mount the lens uses, whether any aspherical elements feature and whether the lens sits in the company's 'professional' range, which can include weatherproofing and sturdier constructions. For a list of the main suffixes, see the Jargon Buster column, left.



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| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| CANON | 10-22mm | £475 | f/3.5-4.5 | USM | C | 84x90mm/385g | Yes | 77mm | Ultrasonic motor | 80% | Mar 07 |
| CANON | 14mm | £1499 | f/2.8 | L USM | C | 77x89mm/560g | No | n/a | Pro-spec L lens | | |
| CANON | 15mm | £529 | f/2.8 | FE | C | 73x63mm/330g | No | n/a | Fisheye | | |
| CANON | 16-35mm | £1199 | f/2.8 | L USM | C | 84x103mm/600g | No | 77mm | Pro-spec L lens | | |
| CANON | 17-40mm | £549 | f/4 | L USM | C | 84x97mm/400g | No | 77mm | High-quality wide-zoom | 89% ○ | May 07 |
| CANON | 17-55mm | £779 | f/2.8 | IS USM | C | 84x111mm/645g | Yes | 77mm | Image stabilisation | | |
| CANON | 17-85mm | £429 | f/4-5.6 | IS USM | C | 79x92mm/475g | Yes | 67mm | Image stabilisation | | |
| CANON | 18-55mm | £150 | f/3.5-5.6 | II | C | 69x66mm/190g | Yes | 58mm | Standard EF-S kit lens | 77% | Apr 07 |
| CANON | 20mm | £335 | f/2.8 | USM | C | 78x71mm/405g | No | 72mm | Ultrasonic motor | | |
| CANON | 20-35mm | £279 | f/3.5-4.5 | USM | C | 84x69mm/340g | No | 77mm | Nice wide zoom | 89% ○ | June 05 |
| CANON | 24mm | £1045 | f/1.4 | L USM | C | 84x78mm/550g | No | 77mm | Pro-spec L lens | | |
| CANON | 24mm | £315 | f/2.8 | - | C | 68x49mm/270g | No | 58mm | Small and lightweight | | |
| CANON | 24-70mm | £879 | f/2.8 | L USM | C | 84x124mm/950g | No | 77mm | Pro-spec L lens | | |
| CANON | 24-85mm | £255 | f/3.5-4.5 | USM | C | 73x70mm/380g | No | 67mm | Ultrasonic motor | | |
| CANON | 24-105mm | £769 | f/4 | L IS USM | C | 84x107mm/670g | No | 77mm | Image stabilisation | | |
| CANON | 28mm | £139 | f/2.8 | - | C | 67x43mm/185g | No | 52mm | Budget lightweight lens | | |
| CANON | 28mm | £329 | f/1.8 | USM | C | 74x56mm/310g | No | 58mm | Ultrasonic motor | | |
| CANON | 28-80mm | £50 | f/3.5-5.6 | II | C | 67x71mm/220g | No | 58mm | Micro motor | | |
| CANON | 28-90mm | £95 | f/4-5.6 | III | C | 67x71mm/190g | No | 58mm | Lightweight zoom | | |
| CANON | 28-105mm | £115 | f/4-5.6 | - | C | 67x68mm/220g | No | 58mm | Micro USM II motor | | |
| CANON | 28-105mm | £150 | f/4-5.6 | USM | C | 67x68mm/220g | No | 58mm | Ultrasonic motor | | |
| CANON | 28-105mm | £199 | f/3.5-4.5 | II USM | C | 72x75mm/375g | No | 58mm | Ultrasonic motor | | |
| CANON | 28-135mm | £369 | f/3.5-5.6 | IS USM | C | 78x97mm/540g | No | 58mm | Superb all-rounder | 90% ○ | June 05 |
| CANON | 28-200mm | £279 | f/3.5-5.6 | USM | C | 78x90mm/500g | No | 58mm | Ultrasonic motor | | |
| CANON | 28-300mm | £1799 | f/3.5-5.6 | L IS USM | C | 92x184mm/1670g | No | 77mm | Image stabilisation | | |
| CANON | 35mm | £939 | f/1.4 | L USM | C | 79x86mm/580g | No | 72mm | Pro-spec L lens | | |
| CANON | 35mm | £189 | f/2 | - | C | 68x43mm/210g | No | 52mm | Fast standard lens | | |
| CANON | 50mm | £1099 | f/1.2 | L USM | C | 86x66mm/580g | No | 72mm | Pro-spec L lens | | |
| CANON | 50mm | £269 | f/1.4 | USM | C | 74x51mm/290g | No | 58mm | Ultrasonic motor | | |
| CANON | 50mm | £89 | f/1.8 | II | C | 68x41mm/130g | No | 52mm | Lightest EF lens in range | | |
| CANON | 50mm | £225 | f/2.5 | EF | C | 68x63mm/280g | No | 52mm | Macro (1/2 life size) | | |
| CANON | 60mm | £300 | f/2.8 | EF-S USM | C | 73x70mm/335g | Yes | 52mm | Great 'true' macro lens | 88% ○ | Aug 06 |
| CANON | 55-200mm | £189 | f/4.5-5.6 | II USM | C | 70x97mm/310g | No | 52mm | Ultrasonic motor | | |
| CANON | 70-200mm | £1249 | f/2.8 | L IS USM | C | 86x159mm/1570g | No | 77mm | Image stabilisation | | |
| CANON | 70-200mm | £549 | f/4 | L USM | C | 76x172mm/310g | No | 67mm | Pro-spec L lens | | |
| CANON | 70-300mm | £959 | f/4.5-5.6 | DO IS USM | C | 82x100mm/720g | No | 58mm | Image stabilisation | | |
| CANON | 75-300mm | £139 | f/4-5.6 | III | C | 71x122mm/480g | No | 58mm | Useful zoom range | | |
| CANON | 75-300mm | £149 | f/4-5.6 | III USM | C | 71x122mm/480g | No | 58mm | Average performance | 77% | Sept 07 |
| CANON | 85mm | £1459 | f/1.2 | L II USM | C | 92x84mm/1025g | No | 72mm | Excellent portrait lens | 88% ○ | Aug 06 |
| CANON | 85mm | £279 | f/1.8 | USM | C | 75x72mm/425g | No | 72mm | Ultrasonic motor | | |
| CANON | 90-300mm | £125 | f/4.5-5.6 | - | C | 71x115mm/420g | No | 58mm | Lightweight zoom | | |
| CANON | 90-300mm | £209 | f/4.5-5.6 | USM | C | 71x115mm/420g | No | 58mm | Ultrasonic motor | | |
| CANON | 100mm | £309 | f/2 | USM | C | 75x74mm/460g | No | 58mm | Ultrasonic motor | | |
| CANON | 100mm | £470 | f/2.8 | USM | C | 79x119mm/600g | No | 58mm | 1:1 Macro (life size) | 87% ○ | Aug 06 |
| CANON | 100-300mm | £259 | f/4.5-5.6 | USM | C | 73x122mm/540g | No | 58mm | Ultrasonic motor | | |
| CANON | 100-400mm | £1099 | f/4.5-5.6 | L IS USM | C | 92x189mm/1380g | No | 77mm | Pro-spec L lens | | |
| CANON | 135mm | £289 | f/2.8 | SF | C | 69x98mm/390g | No | 52mm | Soft-focus | | |
| CANON | 180mm | £1100 | f/3.5 | L USM | C | 83x187mm/1090g | No | 72mm | Tele macro | | |
| CANON | 200mm | £559 | f/2.8 | L II USM | C | 83x136mm/765g | No | 72mm | Pro-spec L lens | | |
| CANON | 300mm | £2999 | f/2.8 | L IS USM | C | 128x252mm/2550g | No | Drop-in | Pro-spec L lens | | |
| CANON | 300mm | £979 | f/4 | L IS USM | C | 90x221mm/1190g | No | 77mm | Pro-spec L lens | | |
| CANON | 400mm | £5999 | f/2.8 | L IS USM | C | 163x349mm/5370g | No | Drop-in | Pro-spec L lens | | |
| CANON | 400mm | £3899 | f/4 | DO IS USM | C | 128x233mm/1940g | No | Drop-in | Image stabilised | | |
| CANON | 400mm | £979 | f/5.6 | L USM | C | 90x265mm/1250g | No | 77mm | Pro-spec L lens | | |
| CANON | 500mm | £4899 | f/4 | L IS USM | C | 146x387mm/3870g | No | Drop-in | Image stabilised | | |
| CANON | 600mm | £5849 | f/4 | L IS USM | C | 168x456mm/5360g | No | Drop-in | Image stabilised | | |
| LEICA | 14-50mm | ETBC | f/2.8-3.5 | D | F | 78x103mm/490g | Yes | 72mm | Stabilised 4/3 lens | | |
| LEICA | 14-150mm | ETBC | f/3.5-5.6 | D ASPH | F | 78x90mm/520g | Yes | 72mm | Stabilised 4/3 lens | | |
| LEICA | 25mm | ETBC | f/1.4 | D ASPH | F | 78x75mm/525g | Yes | 62mm | Fast four-thirds lens | | |
| LEICA | 10.5mm | £489 | f/2.8 | DX ED G | N | 63x63mm/305g | Yes | n/a | Fisheye | | |
| NIKON | 12-24mm | £769 | f/4 | DX ED G IF | N | 83x90mm/465g | Yes | 77mm | ED glass | 86% ○ | Mar 07 |
| NIKON | 14mm | £1199 | f/2.8 | D ED | N | 87x87mm/670g | No | n/a | ED glass | | |
| NIKON | 16mm | £549 | f/2.8 | D | N | 63x57mm/290g | No | n/a | Fisheye | | |
| NIKON | 17-35mm | £1249 | f/2.8 | D ED IF | N | 83x106mm/745g | No | 77mm | ED glass | | |
| NIKON | 17-55mm | £999 | f/2.8 | DX ED G IF | N | 86x111mm/755g | Yes | 77mm | ED glass | 86% ○ | May 07 |
| NIKON | 18mm | £1199 | f/2.8 | D | N | 82x58mm/380g | No | 77mm | Ultra-wide fast lens | | |
| NIKON | 18-35mm | £369 | f/3.5-4.5 | D ED IF | N | 83x83mm/370g | No | 77mm | ED glass | | |
| NIKON | 18-55mm | £149 | f/3.5-5.6 | DX ED G | N | 69x74mm/210g | Yes | 52mm | ED glass | 82% | Apr 07 |

| | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| NIKON | 18-70mm | £219 | f/3.5-4.5 | DX ED G IF | N | 73x76mm/390g | Yes | 67mm | Good standard zoom | 87% ○ | June 05 |
| NIKON | 18-135mm | £279 | f/3.5-5.6 | DX ED G IF | N | 74x87mm/385g | Yes | 67mm | Good value zoom lens | 87% ○ | June 07 |
| NIKON | 18-200mm | £519 | f/3.5-5.6 | DX ED G IF VR | N | 77x97mm/560g | Yes | 72mm | Great superzoom | 88% ○ | June 06 |
| NIKON | 20mm | £369 | f/2.8 | D | N | 69x43mm/270g | No | 62mm | Close-range correction | | |
| NIKON | 24mm | £329 | f/2.8 | D | N | 65x46mm/270g | No | 52mm | Close-range correction | | |
| NIKON | 24-50mm | £375 | f/3.3-4.5 | D | N | 68x74mm/355g | No | 62mm | Lightweight zoom | | |
| NIKON | 24-85mm | £449 | f/2.8-4 | D IF | N | 79x82mm/545g | No | 72mm | Above average zoom | 84% | June 05 |
| NIKON | 24-120mm | £479 | f/3.5-5.6 | ED G IF VR | N | 77x94mm/575g | No | 72mm | Vibration reduction | | |
| NIKON | 28mm | £179 | f/2.8 | D | N | 65x45mm/205g | No | 52mm | Standard wide lens | | |
| NIKON | 28-70mm | £1149 | f/2.8 | D ED IF | N | 89x122mm/935g | No | 77mm | ED glass and IF | | |
| NIKON | 28-100mm | £139 | f/3.5-5.6 | G | N | 68x80mm/245g | No | 62mm | One aspherical element | | |
| NIKON | 28-200mm | £199 | f/3.5-5.6 | DG | N | 70x71mm/360g | No | 62mm | 3 ED elements and IF | | |
| NIKON | 35mm | £229 | f/2 | D | N | 65x44mm/205g | No | 52mm | Fast lightweight lens | | |
| NIKON | 35-70mm | £529 | f/2.8 | D | N | 72x95mm/665g | No | 62mm | 'Push-pull' type zoom | | |
| NIKON | 50mm | £249 | f/1.4 | D | N | 65x43mm/230g | No | 52mm | Fast portraiture lens | | |
| NIKON | 50mm | £99 | f/1.8 | D | N | 64x49mm/155g | No | 52mm | Fast lightweight lens | | |
| NIKON | 55-200mm | £179 | f/4-5.6 | DX ED G | N | 68x79mm/255g | Yes | 52mm | ED glass | | |
| NIKON | 55-200mm | £249 | f/4-5.6 | DX VR | N | 73x99mm/355g | Yes | 52mm | Offers plenty for the price | 88% ○ | July 07 |
| NIKON | 60mm | £319 | f/2.8 | D | N | 70x75mm/440g | No | 62mm | Cracking macro | 92% ○ | Aug 06 |
| NIKON | 70-200mm | £1299 | f/2.8 | ED G IF VR | N | 87x215mm/1470g | No | 77mm | Vibration reduction | | |
| NIKON | 70-300mm | £169 | f/4-5.6 | G | N | 74x117mm/426g | No | 62mm | Lightweight zoom lens | 74% | June 05 |
| NIKON | 70-300mm | £399 | f/4.5-5.6 | ED G VR | N | 80x143.5mm/745g | No | 67mm | Dual mode VR | | |
| NIKON | 80-200mm | £799 | f/2.8 | D ED | N | 87x187mm/1300g | No | 77mm | Fast tele zoom | 93% ○ | June 05 |
| NIKON | 80-400mm | £1099 | f/4.5-5.6 | D ED VR | N | 91x171mm/1360g | No | 77mm | Vibration reduction | | |
| NIKON | 85mm | £82 | f/1.4 | D IF | N | 80x73mm/550g | No | 77mm | Internal focusing | | |
| NIKON | 85mm | £279 | f/1.8 | D | N | 72x59mm/380g | No | 62mm | Rear focusing | | |
| NIKON | 105mm | £729 | f/2 | DC D | N | 79x111mm/640g | No | 72mm | Rear focusing | | |
| NIKON | 105mm | £599 | f/2.8 | ED G IF VR | N | 83x116mm/790g | No | 62mm | Macro and VR | | |
| NIKON | 135mm | £939 | f/2 | DC D | N | 79x120mm/815g | No | 72mm | Rear focusing | | |
| NIKON | 180mm | £599 | f/2.8 | ED IF | N | 79x144mm/760g | No | 72mm | ED glass | | |
| NIKON | 200mm | £2699 | f/2 | ED G IF VR | N | 124x203mm/2500g | No | 52mm | Vibration reduction | | |
| NIKON | 200mm | £1049 | f/4 | D ED IF | N | 76x193mm/1190g | No | 62mm | Macro and IF | | |
| NIKON | 200-400mm | £4599 | f/4 | ED G IF VR | N | 124x365mm/8275g | No | 52mm | Vibration reduction | | |
| NIKON | 300mm | £3299 | f/2.8 | ED G IF VR | N | 124x267mm/2870g | No | 52mm | Vibration reduction | | |
| NIKON | 300mm | £849 | f/4 | D ED IF | N | 90x225mm/1440g | No | 77mm | ED glass | | |
| NIKON | 400mm | £6299 | f/2.8 | D ED IF II | N | 160x352mm/4440g | No | 52mm | ED glass | | |
| NIKON | 500mm | £4999 | f/4 | D ED IF II | N | 140x394mm/3430g | No | 52mm | ED glass | | |
| NIKON | 600mm | £6799 | f/4 | D ED IF II | N | 166x431mm/4750g | No | 52mm | ED glass | | |
| NIKON | 20mm | £400 | f/2.8 | MF | N | 65x43mm/260g | No | 62mm | Manual focus | | |
| NIKON | 24mm | £300 | f/2.8 | MF | N | 63x46mm/275g | No | 52mm | Manual focus | | |
| NIKON | 28mm | £170 | f/2.8 | MF | N | 63x45mm/250g | No | 62mm | Manual focus | | |
| NIKON | 35mm | £480 | f/1.4 | MF | N | 68x62mm/400g | No | 62mm | Manual focus | | |
| NIKON | 50mm | £380 | f/1.2 | MF | N | 69x48mm/360g | No | 52mm | Manual focus | | |
| NIKON | 50mm | £230 | f/1.4 | AIS | N | 63x40mm/250g | No | 52mm | Manual focus | | |
| NIKON | 55mm | £220 | f/2.8 | MF | N | 64x62mm/290g | No | 52mm | Manual focus macro | | |
| NIKON | 85mm | £900 | f/2.8 | D MF | N | 84x110mm/775g | No | 77mm | Man. foc./tilt and shift | | |
| OLYMPUS | 7-14mm | £1199 | f/4 | - | F | 87x120mm/780g | Yes | n/a | ED, Super ED and asph. | | |
| OLYMPUS | 8mm | £529 | f/3.5 | ED | F | 79x77mm/485g | Yes | n/a | Splashproof fisheye | | |
| OLYMPUS | 11-22mm | £539 | f/2.8-3.5 | - | F | 75x93mm/485g | Yes | 72mm | Two aspherical elements | | |
| OLYMPUS | 14-42mm | £179 | f/3.5-5.6 | ED | F | 66x61mm/190g | Yes | 58mm | ED glass | | |
| OLYMPUS | 14-45mm | £170 | f/3.5-5.6 | - | F | 71x87mm/285g | Yes | 58mm | Standard kit lens | 79% | Apr 07 |
| OLYMPUS | 14-54mm | £449 | f/2.8-3.5 | - | F | 74x88mm/435g | Yes | 67mm | Pro-spec zoom | 84% | May 07 |
| OLYMPUS | 18-180mm | £350 | f/3.5-6.3 | ED | F | 78x85mm/435g | Yes | 62mm | Built-in CPU | | |
| OLYMPUS | 35mm | £149 | f/3.5 | - | F | 71x53mm/165g | Yes | 52mm | Macro | | |
| OLYMPUS | 35-100mm | £1650 | f/2 | - | F | 97x214mm/1650g | Yes | 77mm | Built-in CPU | | |
| OLYMPUS | 40-150mm | £199 | f/3.5-4.5 | - | F | 77x100mm/425g | Yes | 58mm | Good performer | 84% | Sept 07 |
| OLYMPUS | 50mm | £360 | f/2 | - | F | 71x62mm/300g | Yes | 52mm | Fast macro lens | 86% ○ | Aug 06 |
| OLYMPUS | 50-200mm | £899 | f/2.8-3.5 | - | F | 87x157mm/1070g | Yes | 67mm | Long-reaching zoom | 91% ○ | June 05 |
| OLYMPUS | 90-250mm | £2799 | f/2.8-3.5 | ED | F | 126x276mm/3270g | Yes | 105mm | ED glass | | |
| OLYMPUS | 150mm | £1999 | f/2 | ED | F | 100x150mm/1190g | Yes | 82mm | ED + Super ED glass | | |
| OLYMPUS | 300mm | £4899 | f/2.8 | ED | F | 129x281mm/1190g | Yes | Drop-in | ED glass | | |
| PENTAX | 10-17mm | £369 | f/3.5-4.5 | DA ED IF | P | 68x72mm/370g | Yes | n/a | Fisheye lens with IF | | |
| PENTAX | 12-24mm | £679 | f/4 | DA ED AL IF | P | 86x88mm/430g | Yes | 77mm | Internal focusing | | |
| PENTAX | 14mm | £589 | f/2.8 | DA ED IF | P | 84x69mm/420g | Yes | 77mm | ED glass and IF | | |
| PENTAX | 16-45mm | £349 | f/4 | DA ED AL | P | 72x62mm/365g | Yes | 67mm | ED glass | | |
| PENTAX | 16-50mm | £589 | f/2.8 | DA* | P | 84x99mm/565g | Yes | 77mm | Weatherproof | | |
| PENTAX | 18-55mm | £199 | f/3.5-5.6 | DAAL | P | 69x68mm/225g | Yes | 52mm | Good standard zoom | 80% | Apr 07 |
| PENTAX | 21mm | £649 | f/3.2 | DA AL | P | 63x25mm/140g | Yes | 49mm | Limited edition | | |

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|---|---|---|---|---|---|---|---|---|---|---|---|
| PENTAX | 31mm | £698 | f/1.8 | FA AL | P | 69x85mm/345g | No | 77mm | Limited edition | | |
| PENTAX | 40mm | £248 | f/2.8 | DA | P | 63x15mm/90g | Yes | 45mm | Limited edition | | |
| PENTAX | 43mm | £440 | f/1.9 | FA | P | 64x27mm/155g | No | 49mm | Limited edition | | |
| PENTAX | 50mm | £398 | f/2.8 | DFA | P | 68x60mm/265g | No | 45mm | Macro | 87% | Aug 06 |
| PENTAX | 50-135mm | £650 | f/2.8 | DA* | P | 77x136mm/765g | Yes | 67mm | Weatherproof | | |
| PENTAX | 50-200mm | £179 | f/4-5.6 | DAED | P | 67x79mm/260g | Yes | 52mm | Quick-shift focus system | | |
| PENTAX | 70mm | £449 | f/2.4 | DA | P | 69x26mm/130g | Yes | 49mm | Limited edition | | |
| PENTAX | 77mm | £629 | f/1.8 | DA | P | 64x48mm/270g | Yes | 45mm | Limited edition | | |
| PENTAX | 100mm | £448 | f/2.8 | DFA | P | 68x81mm/345g | No | 49mm | Macro | 89% | Aug 06 |
| SAMSUNG | 10-17mm | £330 | f/3.5-4.5 | D-XENON | P | 68x72mm/320g | Yes | 45mm | Fisheye zoom lens | | |
| SAMSUNG | 12-24mm | £550 | f/4 | D-XENON | P | 84x88mm/430g | Yes | 77mm | Ultra-wide zoom lens | | |
| SAMSUNG | 16-45mm | £350 | f/4 | D-XENON | P | 72x92mm/365g | Yes | 67mm | Quick-shift focus system | | |
| SAMSUNG | 18-55mm | £170 | f/3.5-5.6 | D-XENON | P | 69x68mm/225g | Yes | 52mm | Average kit lens | 80% | Apr 07 |
| SAMSUNG | 35mm | £300 | f/2 | D-XENON | P | 64x45mm/195g | Yes | 49mm | Fast wideangle lens | | |
| SAMSUNG | 50-200mm | £200 | f/4-5.6 | D-XENON | P | 67x79mm/255g | Yes | 52mm | Useful focal range | | |
| SAMSUNG | 100mm | £400 | f/2.8 | D-XENON | P | 68x81mm/345g | Yes | 49mm | Macro | | |
| SIGMA | 8mm | £519 | f/3.5 | EX DG | ACNPS | 74x69mm/400g | No | - | Fisheye | | |
| SIGMA | 8mm | £479 | f/4 | EX DG | ACNPS | 74x63mm/320g | No | - | Fisheye | | |
| SIGMA | 10-20mm | £319 | f/4-5.6 | EX DC | ACNPS | 84x81mm/465g | Yes | 77mm | Pro-spec EX lens | 79% | Mar 07 |
| SIGMA | 12-24mm | £499 | f/4.5-5.6 | EX DG | ACNPS | 83x103mm/600g | No | - | Cracking wide zoom | 90% | June 05 |
| SIGMA | 14mm | £535 | f/2.8 | EX DG | ACNPS | 82x91mm/630g | No | - | Pro-spec EX lens | | |
| SIGMA | 15mm | £389 | f/2.8 | EX DG | ACNPS | 74x65mm/370g | No | - | Fisheye | | |
| SIGMA | 15-30mm | £260 | f/3.5-4.5 | EX DG | ACNPS | 87x133mm/600g | No | - | Pro-spec EX lens | | |
| SIGMA | 17-35mm | £249 | f/2.8-4 | EX DG | ACNPS | 84x89mm/560g | No | 77mm | Pro-spec EX lens | | |
| SIGMA | 17-70mm | £259 | f/2.8-4.5 | DC | ACNPS | 83x79mm/455g | Yes | 72mm | Macro | 88% | July 06 |
| SIGMA | 18-50mm | £279 | f/2.8 | EX DC | ACNPS | 74x84mm/445g | Yes | 67mm | Pro-spec EX lens | | |
| SIGMA | 18-50mm | £369 | f/2.8 | EX DC | ACNPS | 79x86mm/450g | Yes | 72mm | Macro | 88% | May 07 |
| SIGMA | 18-50mm | £99 | f/3.5-5.6 | EX DC | ACNPS | 68x62mm/250g | Yes | 58mm | Standard zoom | 81% | June 05 |
| SIGMA | 18-125mm | £209 | f/3.5-5.6 | DC | ACNPS | 70x78mm/385g | Yes | 62mm | Zoom with IF | | |
| SIGMA | 18-200mm | £279 | f/3.5-6.3 | DC | ACNP | 70x78mm/405g | Yes | 62mm | Two SLD elements | | |
| SIGMA | 18-200mm | £439 | f/3.5-6.3 | DC OS | ACNPS | 79x100mm/610g | Yes | 72mm | Optical Stabilisation | | |
| SIGMA | 20mm | £259 | f/1.8 | EX DG | ACNPS | 89x90mm/520g | No | 82mm | Pro-spec EX lens | | |
| SIGMA | 20-40mm | £249 | f/2.8 | EX DG | ACNP | 89x108mm/600g | No | 82mm | Pro-spec EX lens | | |
| SIGMA | 24mm | £229 | f/1.8 | EX DG | ACNPS | 84x83mm/485g | No | 77mm | Macro | | |
| SIGMA | 24-60mm | £289 | f/2.8 | EX DG | ACNP | 84x87mm/550g | No | 77mm | Above average zoom | 88% | June 05 |
| SIGMA | 24-70mm | £269 | f/2.8 | EX DG | ACNPS | 89x116mm/715g | No | 82mm | Macro | | |
| SIGMA | 24-70mm | £99 | f/3.5-5.6 | EX DG | ACNP | 70x76mm/285g | No | 62mm | Pro-spec EX lens | | |
| SIGMA | 24-135mm | £249 | f/2.8-4.5 | - | ACNP | 84x91mm/530g | No | 77mm | Internal focusing | | |
| SIGMA | 28mm | £289 | f/1.8 | EX DG | ACNPS | 84x83mm/500g | No | 77mm | Asph, glass and macro | | |
| SIGMA | 28-70mm | £239 | f/2.8 | EX DG | ACNP | 74x87mm/510g | No | 67mm | Pro-spec EX lens | | |
| SIGMA | 28-70mm | £79 | f/2.8-4 | DG | ACNP | 68x63mm/255g | No | 58mm | Multi-layer coated lens | | |
| SIGMA | 28-105mm | £169 | f/2.8-4 | DG | ACNP | 77x80mm/405g | No | 72mm | Useful range | | |
| SIGMA | 28-105mm | £99 | f/3.8-5.6 | - | ACNP | 71x73mm/275g | No | 62mm | Useful zoom range | | |
| SIGMA | 28-135mm | £109 | f/3.8-5.6 | - | ACNPS | 75x75mm/410g | No | 62mm | IF and asph. element | | |
| SIGMA | 28-200mm | £179 | f/3.5-5.6 | DG | ACNP | 70x78mm/400g | No | 62mm | Macro | | |
| SIGMA | 28-300mm | £219 | f/3.5-6.3 | DG | ACNP | 74x86mm/490g | No | 62mm | Macro | | |
| SIGMA | 30mm | £299 | f/1.4 | EX DC HSM | ACNPS | 77x59mm/400g | Yes | 62mm | Hypersonic motor | | |
| SIGMA | 50mm | £209 | f/2.8 | EX DG | ACNPS | 71x67mm/320g | No | 55mm | Macro | 81% | Aug 06 |
| SIGMA | 50-150mm | £549 | f/2.8 | EX DC HSM | CNS | 76x135mm/770g | Yes | 67mm | Hypersonic motor | | |
| SIGMA | 50-500mm | £799 | f/4-6.3 | DG | ACNPS | 95x219mm/1840g | No | 86mm | With or without HSM | | |
| SIGMA | 55-200mm | £109 | f/4-5.6 | DC | ACNPS | 72x87mm/310g | Yes | 55mm | Budget supezoom | | |
| SIGMA | 70mm | £325 | f/2.8 | EX DG | ACNPS | 76x95mm/525g | No | 62mm | Useful macro | 88% | Nov 06 |
| SIGMA | 70-200mm | £595 | f/2.8 | EX DG HSM | CNS | 86x184mm/1270g | No | 77mm | Hypersonic motor | | |
| SIGMA | 70-200mm | £749 | f/2.8 | EX DG HSM | CNS | 87x184mm/1345g | No | 77mm | Great tele zoom | 92% | Sept 06 |
| SIGMA | 70-300mm | £99 | f/4-5.6 | DG | ACNPS | 77x122mm/545g | No | 58mm | Macro | | |
| SIGMA | 70-300mm | £159 | f/4-5.6 | DG | ACNPS | 77x122mm/550g | No | 58mm | Very capable lens | 84% | Sept 07 |
| SIGMA | 80-400mm | £879 | f/4.5-5.6 | EX DG OS | CNS | 95x192mm/1750g | No | 77mm | Pro-spec EX lens | | |
| SIGMA | 100-300mm | £759 | f/4 | EX DG HSM | ACNPS | 92x227mm/1440g | No | 82mm | Pro-spec EX lens | | |
| SIGMA | 105mm | £289 | f/2.8 | EX DG | ACNPS | 74x98mm/460g | No | 58mm | Macro | 81% | Aug 06 |
| SIGMA | 120-300mm | £1679 | f/2.8 | EX DG HSM | CNS | 113x271mm/2680g | No | 105mm | Pro-spec EX lens | | |
| SIGMA | 135-400mm | £469 | f/4.5-5.6 | DG | ACNPS | 84x184mm/1285g | No | 77mm | SLD glass | | |
| SIGMA | 150mm | £439 | f/2.8 | EX DG HSM | CNS | 80x137mm/895g | No | 98mm | Pro-spec EX lens | | |
| SIGMA | 170-500mm | £589 | f/5-6.3 | DG | ACNPS | 93x232mm/1345g | No | 86mm | APO and rear focus | | |
| SIGMA | 200-500mm | £TBC | f/2.8 | EX DG | tbc | n/a | No | N/A | A beast of a lens | | |
| SIGMA | 180mm | £459 | f/3.5 | EX DG HSM | ACNPS | 80x182mm/965g | No | 72mm | Pro-spec EX lens | | |
| SIGMA | 300mm | £1599 | f/2.8 | EX DG HSM | ACNPS | 119x214mm/2400g | No | Drop-in | Pro-spec EX lens | | |
| SIGMA | 300-800mm | £4699 | f/5.6 | EX DG HSM | CNSF | 157x544mm/5880g | No | Drop-in | Pro-spec EX lens | | |
| SIGMA | 500mm | £2599 | f/4.5 | EX DG HSM | ACNPS | 123x350mm/3150g | No | Drop-in | Pro-spec EX lens | | |

| | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|
| SIGMA | 800mm | £3799 | f/5.6 | EX DG HSM | ACNPS | 156x521mm/4900g | No | Drop-in | Pro-spec EX lens | | |
| SONY | 11-18mm | £488 | f/4.5-5.6 | DT | A | 83x81mm/360g | Yes | 77mm | Ultra-wideangle zoom | | |
| SONY | 16mm | £589 | f/2.8 | - | A | 75x67mm/400g | Yes | n/a | Fisheye | | |
| SONY | 16-80mm | £498 | f/3.5-4.5 | DT | A | 83x72mm/440g | Yes | 77m | Carl Zeiss optics | | |
| SONY | 18-70mm | £139 | f/3.5-5.6 | DT | A | 66x77mm/235g | Yes | 55mm | Average kit lens | 77% | Apr 07 |
| SONY | 18-200mm | £419 | f/3.5-6.3 | DT | A | 73x86mm/405g | Yes | 62mm | Expansive zoom range | | |
| SONY | 20mm | £599 | f/2.8 | - | A | 78x54mm/285g | Yes | 72mm | Wide zoom lens | | |
| SONY | 24-105mm | £419 | f/3.5-4.5 | - | A | 71x69mm/395g | Yes | 62mm | Compact wide to tele lens | | |
| SONY | 28mm | £169 | f/2.8 | - | A | 65x43mm/185g | Yes | 49mm | Standard wideangle lens | | |
| SONY | 35mm | £1049 | f/1.4 | G | A | 69x76mm/510g | Yes | 55mm | Fast standard lens | | |
| SONY | 50mm | £289 | f/1.4 | - | A | 66x43mm/220g | Yes | 55mm | Fast portraiture lens | | |
| SONY | 50mm | £419 | f/2.8 | - | A | 72x60mm/295g | Yes | 55mm | Macro | | |
| SONY | 70-200mm | £1829 | f/2.8 | G | A | 87x197mm/1340g | Yes | 77mm | Supersonicwave motor | | |
| SONY | 75-300mm | £179 | f/4.5-5.6 | - | A | 71x122mm/460g | Yes | 55mm | Good consistent perf. | 78% | Sept 07 |
| SONY | 85mm | £1029 | f/1.4 | ZA T* | A | 82x73mm/560g | No | 72mm | Carl Zeiss | | |
| SONY | 100mm | £619 | f/2.8 | - | A | 75x99mm/505g | Yes | 55mm | Macro | | |
| SONY | 135mm | £1099 | f/1.8 | ZA T* | A | 89x115mm/1050g | No | 77mm | Carl Zeiss | | |
| SONY | 135mm | £899 | f/2.8 | T4.5 STF | A | 80x99mm/730g | Yes | 72mm | Soft focus effect | | |
| SONY | 300mm | £4399 | f/2.8 | G | A | 122x243mm/2310g | Yes | n/a | Supersonicwave motor | | |
| TAMRON | 11-18mm | £429 | f/4.5-5.6 | SP Di-II XR | CN | 82x79mm/375g | Yes | 77mm | Pro spec SP lens | 74% | Mar 07 |
| TAMRON | 14mm | £779 | f/2.8 | SP | CNP | 87x87mm/675g | No | n/a | Pro spec SP lens | | |
| TAMRON | 17-35mm | £329 | f/2.8-4 | SP Di | CNP | 83x87mm/440g | No | 77mm | Great wide zoom | 87% | June 05 |
| TAMRON | 17-50mm | £299 | f/2.8 | SP Di-II XR | CN | 82x74mm/434g | Yes | 67mm | Pro spec lens | 88% | May 07 |
| TAMRON | 18-200mm | £319 | f/3.5-6.3 | Di-II XR | CNPS | 73x84mm/425g | Yes | 62mm | LD glass and IF | | |
| TAMRON | 18-250mm | £269 | f/3.5-6.3 | Di-II LD | CNP | 84x74mm/430g | Yes | 62mm | Sharp and great macro | 83% | June 07 |
| TAMRON | 24-135mm | £325 | f/3.5-5.6 | SP AD IF | CNP | 79x81mm/530g | No | 72mm | Pro spec SP lens | | |
| TAMRON | 28-75mm | £299 | f/2.8 | SP Di | CNP | 73x92mm/510g | No | 67mm | Excellent all-rounder | 88% | June 05 |
| TAMRON | 28-80mm | £89 | f/3.5-5.6 | - | CN | 72x70mm/237g | No | 58mm | Aspherical elements | | |
| TAMRON | 28-105mm | £99 | f/4-5.6 | - | CNPS | 71x73mm/310g | No | 62mm | Compact budget zoom | | |
| TAMRON | 28-200mm | £249 | f/3.8-5.6 | Di XR | CNP | 71x75mm/354g | No | 62mm | IF and macro | | |
| TAMRON | 28-300mm | £269 | f/3.5-6.3 | Di XR | CNP | 73x84mm/420g | No | 62mm | LD glass and IF | | |
| TAMRON | 55-200mm | £149 | f/4-5.6 | Di-II LD | CN | 72x83mm/300g | Yes | 52mm | Good long zoom | 87% | Oct 06 |
| TAMRON | 70-300mm | £169 | f/4-5.6 | Di LD | CNP | 77x177mm/435g | No | 62mm | Average performance | 80% | Sept 07 |
| TAMRON | 90mm | £329 | f/2.8 | SP Di | CNP | 72x97mm/405g | No | 55mm | Macro | 89% | Aug 06 |
| TAMRON | 180mm | £599 | f/3.5 | SP Di LD | CN | 85x166mm/920g | No | 72mm | Macro | | |
| TAMRON | 200-500mm | £889 | f/5-6.3 | SP Di LD | CN | 94x227mm/1237g | No | 62mm | Pro spec SP lens | | |
| TAMRON | 300mm | £2199 | f/2.8 | IF | CN | 120x214mm/2800g | No | Front | LD glass and IF | | |
| TOKINA | 10-17mm | £499 | f/3.5-4.5 | ATX DX | CN | 70x71mm/350g | No | n/a | Fisheye | | |
| TOKINA | 12-24mm | £399 | f/4 | ATX DX PRO | CN | 84x90mm/370g | Yes | 77mm | Pro spec | | |
| TOKINA | 19-35mm | £139 | f/3.5-4.5 | AF | CNP | 82x80mm/390g | No | 77mm | Internal focusing | | |
| TOKINA | 24-200mm | £199 | f/3.5-5.6 | ATX | CNP | 82x89mm/690g | No | 72mm | SLD + aspherical glass | | |
| TOKINA | 50-135mm | £599 | f/2.8 | ATX DX PRO | CN | 78x135mm/845g | No | 67mm | Pro spec | | |
| TOKINA | 80-400mm | £619 | f/4.5-5.6 | ATX AF D | CN | 79x137mm/1020g | No | 72mm | SLD element | | |
| TOKINA | 100mm | £300 | f/2.8 | ATX D PRO | CN | 73x95mm/540g | No | 55mm | Macro | | |


# Buying a lens?

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# BUYER'S GUIDE

Flash buying advice and current model listings



# What Flash

Everything you need to make the right flash choice

## Buying Advice

Top tips for buying a flashgun

Many DSLRs have built-in flash units, which are adequate for general snaps, but have limitations.

If you want to get creative with flash, or just fire out more power with better light, a separate unit is essential. Like lenses, though, you need to find a flash that's compatible with your camera – a Canon flash won't work with a Nikon camera, for example. There are also independent manufacturers who make versatile and powerful units in a variety of fits, while you may want something more specialised such as a hammerhead or ring flash. Modern units offer tremendous automation and much of the mathematics that used to be required when using flash is now redundant. However, manual control is still useful to have for unusual situations or creative purposes.

Another advantage of a separate flash unit is that it will offer faster recycling times than on-camera units, which is useful if you're taking many photographs quickly. There's also battery power to consider. Flash draws a lot of power, and this can seriously reduce the life of your camera battery, but a flashgun has its own batteries – usually a set of AAs. Finally, the danger of redeye is reduced because the light is further from the lens axis.

## CHOOSING A Flash

When buying a flashgun, it's worth bearing in mind that you generally get what you pay for. Cheaper flashguns are a mainly automated affair, with a few preset settings that match with the aperture that you are using. These are fine for the beginner or occasional user. More expensive models benefit from better build quality, greater coverage and manual control, and so are more suited for professional or creative purposes. When choosing a flash, make sure that its coverage matches or exceeds that of any lens you envisage using it with. For home studio work, you may also benefit from wireless slave compatibility, available on certain models.

| | | | GUIDE NUMBER | COMPATIBILITY | TILT / SWIVEL | LENS COVERAGE | SIZE / WEIGHT | COMMENTS | SCORES | |
|---|---|---|---|---|---|---|---|---|---|---|
| | Canon Speedlite 220EX | £115 Street price | 22 | Canon | No | 28mm | 65 x 92 x 61mm 160g | Basic flash for EOS users | | NOT YET TESTED |
| | Canon Speedlite 430EX | £190 Street price | 43 | Canon | Yes | 24mm | 72 x 101 x 122mm 330g | Excellent performer with even illumination | 90% What Digital Camera GOLD AWARD | TESTED NOV 05 |
| | Canon Speedlite 580EX | £330 Street price | 58 | Canon | Yes | 24mm | 75 x 114 x 134mm 375g | Great performer. Expensive, but worth it | 91% What Digital Camera GOLD AWARD | TESTED DEC 05 |
| | Canon MR-14 EX | £370 Street price | 14 | Canon | n/a | n/a | n/a | Simple to use with manual mode for creative control | 86% What Digital Camera | TESTED MAY 07 |
| | Canon 580 EX II | £350 Street price | 58 | Canon | Yes | 24mm | 102 x 255 x 100mm 680g | The latest model has weatherproof connections | | NOT YET TESTED |
| | Canon MT-24 EX | £600 Street price | 24 | Canon | n/a | n/a | n/a | Good illumination, especially for close-up shots | 86% What Digital Camera | TESTED MAY 07 |
| | Jessops 300 AFD | £100 Street price | 30 | Canon, Nikon, Pentax | Tilt only | 28mm | - | Lightweight and plasticky but excellent value for money | 86% What Digital Camera | TESTED DEC 05 |
| | Metz 36 AF-3 | £70 Street price | 36 | Canon, Nikon, Minolta/ Sony | Tilt only | 28mm | 71 x 115 x 95mm 205g | Alternative to DSLR maker's own GN36 flashguns | | NOT YET TESTED |
| | Metz 28 AF-3 digital | £95 Street price | 28 | Canon, Nikon | No | 24mm | 58 x 85 x 33mm 100g | Good value and easy to use but gives mixed results | 84% | TESTED AUG 07 |
| | Metz 44 MZ-2 | £150 Street price | 44 | SCA 3002–compatible with most DSLRs | Yes | 28mm | 75 x 125 x 108mm 400g | Reasonably priced alternative to proprietary brand flash | | NOT YET TESTED |
| | Metz 44 AF-4/ 44 AF-4i | £150 Street price | 44 | Canon, Nikon, Olympus, Minolta/ Sony | Yes | 24mm | 75 x 125 x 108mm 400g | AF4 - Canon, Minolta (Sony) and Olympus AF4i - Nikon | | NOT YET TESTED |
| | Metz 54 AF-1 | £180 Street price | 54 | Canon, Nikon, Minolta/ Sony | Yes | 24mm | 75 x 125 x 108mm 300g | Fairly basic for the price, but sturdy and well made | 81% | TESTED NOV 05 |
| | Metz 54 MZ-4/ 54 MZ-4i | £300 Street price | 54 | SCA 3002–compatible with most DSLRs | Yes | 20mm | 75 x 125 x 108mm 480g | Fully featured and compatible with most cameras | 92% What Digital Camera GOLD AWARD | TESTED DEC 05 |
| | Metz 58 AF-1 | £300 Street price | 58 | Canon, Nikon | Yes | 18mm | - | USB socket to upgrade flash firmware if you change camera | 88% What Digital Camera | TESTED MAR 07 |
| | Metz 45 CL-4 digital | £320 Street price | 45 | SCA 3002–compatible with most DSLRs | Yes | 28mm | - | Hammerhead flash favoured by wedding snappers | | NOT YET TESTED |
| | Metz 76 MZ-5 digital | £500 Street price | 76 | SCA 3002–compatible with most DSLRs | Yes | 24mm | - | High-end digital hammerhead | | NOT YET TESTED |
| | Nikon SB-400 | £130 Street price | 21 | Nikon | Tilt only | - | 66 x 57 x 80mm 127g | Lightweight flash with unique tilting front | 90% What Digital Camera GOLD AWARD | TESTED MAY 07 |
| | Nikon SB-600 | £210 Street price | 30 | Nikon | Yes | 24mm | 68 x 124 x 90mm 300g | As good as it gets for a mid-range flash, but pricey | 90% What Digital Camera GOLD AWARD | TESTED NOV 05 |
| | Nikon SB-800 | £270 Street price | 38 | Nikon | Yes | 24mm | 71 x 127 x 92mm 350g | Faultless performer – fast, accurate and even | 93% What Digital Camera GOLD AWARD | TESTED DEC 05 |
| | Nikon R1C1 | £500 Street price | 10 @ 20 | Nikon | Yes | n/a | 68 x 96 x 58mm 160g | Wireless with even light and accurate illumination | 89% What Digital Camera | TESTED MAY 07 |



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| | | | GUIDE NUMBER | COMPATIBILITY | FILL / SWIVEL | LENS COVERAGE | SIZE / WEIGHT | COMMENTS | SCORES | |
|---|---|---|---|---|---|---|---|---|---|---|
| | Olympus FL-20 | £110 Street price | 20 | Olympus E system | No | n/a | 56 x 96 x 28mm 74g | Useful compact unit with even illumination and good colour | 85% What Digital Camera | TESTED AUG 07 |
| | Olympus FL-36 | £150 Street price | 36 | Olympus E system | Yes | 16mm | 65 x 105 x 95mm 270g | Good performance for 4/3 Olympus users | 86% What Digital Camera | TESTED NOV 05 |
| | Olympus FL-50 | £300 Street price | 50 | Olympus E system | Yes | 16mm | 78 x 133 x 103mm 380g | More than adequate, but sluggish recycling times | 87% What Digital Camera | TESTED DEC 06 |
| | Olympus SRF-11 | £460 Street price | 11 | Olympus E system | Yes | n/a | 120 x 135 x 24mm 145g | Easy to use and solid but limited in compatibility | 86% What Digital Camera | TESTED MAY 07 |
| | Olympus STF-22 | £630 Street price | 16/ 22 | Olympus E system | Yes | n/a | 73 x 50 x 39mm 105g | Simple to operate with excellent lighting control | 86% What Digital Camera | TESTED MAY 07 |
| | Panasonic DMW FL-500E | £340 Street price | 50 | Panasonic FZ50 / L1 | Yes | - | - | Flash for Panasonic FZ50 / L1 cameras | | NOT YET TESTED |
| | Pentax AF-360 FGZ | £170 Street price | 36 | Pentax | Tilt only | 24mm | 206 x 89 x 79mm 270g | TTL flash for *ist D and K series DSLRs | | NOT YET TESTED |
| | Pentax AF540 FGZ | £230 Street price | 54 | Pentax | Yes | 24mm | 76 x 142 x 107mm 380g | Dedicated flashgun for Pentax users | | NOT YET TESTED |
| | Pentax Ringblitz AF-140C | £350 Street price | 14 | Pentax | n/a | n/a | n/a | Dedicated ringflash for Pentax users | | NOT YET TESTED |
| | Samsung SEF-36 PZF | £155 Street price | 30 | Samsung GX Series | Tilt only | 20mm | 70 x 110 x 116mm 380g | Will also work on Pentax K series cameras | | NOT YET TESTED |
| | Sigma EF500 DG ST | £110 Street price | 50 | Canon Nikon Pentax Sigma Sony | Yes | 17mm | 77 x 139 x 135mm 320g | Won't win a beauty contest, but good performance and price | 86% What Digital Camera | TESTED NOV 05 |
| | Sigma EF530 DG ST | £110 Street price | 53 | Canon Nikon Pentax Sigma Sony | Yes | 17mm | 77 x 139 x 117mm 305g | One of two of the latest Sigma flashguns | | NOT YET TESTED |
| | Sigma EF500 DG super | £150 Street price | 50 | Canon Nikon Pentax Sigma Sony | Yes | 17mm | 77 x 139 x 117mm 325g | Thoroughly recommended if you're on a tight budget | 89% What Digital Camera | TESTED DEC 05 |
| | Sigma EF530 Super | £220 Street price | 53 | Canon Nikon Pentax Sigma Sony | Yes | 17mm | 77 x 139 x 117mm 335g | One of two of the latest Sigma flashguns | | NOT YET TESTED |
| | Sigma EM140 DG macro | £250 Street price | 14 | Canon (ETTL) Nikon iTTL Sigma | n/a | n/a | 127 x 129 x 31mm 430g | Good power for macro and portrait work | 84% | NOT YET TESTED |
| | Sony HVL F36AM | £150 Street price | 36 | Sony Alpha | Tilt only | 17mm | 71 x 124 x 91mm 261g | Dedicated flash for Sony Alpha's 'unique' hotshoe | | NOT YET TESTED |
| | Sony HVL F56AM | £260 Street price | 56 | Sony Alpha | Yes | 17mm | 79 x 135 x 103mm 371g | Wireless TTL control adds versatility | | NOT YET TESTED |
| | Sunpak PF30X | £100 Street price | 30 | Canon ETTL II Nikon iTTL | Tilt only | 20mm | 100 x 68 x 92mm 220g | A solid performer with nice features at a decent price | 84% | TESTED AUG 07 |
| | Samsung SEF-54 PFZ | £300 Street price | 45 | Samsung GX Series | Yes | 20mm | 72 x 142 x 103mm 380g | Guide number of 45 (not 54 as its name suggests...) | | NOT YET TESTED |
| | Sunpak PZ40X | £140 Street price | 40 | Canon ETTL II Nikon iTTL Minolta / Sony | Tilt only | 24mm | 93 x 63 x 90mm 205g | Compact yet powerful unit, though features are limited | 84% | TESTED NOV 05 |

# What Digital Camera Need to Know

**GN** Guide Number indicates its power output (ie, how far the flash will reach at a certain aperture and ISO). The higher the figure, the more powerful the flash. If you divide the guide number by the shooting distance (in metres) you'll get your working aperture (or, divide it by your working aperture to get your shooting distance).

**TTL** Through The Lens flash metering matches the exposure with the information taken by the camera's sensor to provide the perfect flash output and exposure.

**Wireless slave compatibility** This lets the flash control several off-camera units, or slaves, sharing selected shooting data for a coherently managed portable lighting set-up without wires.

**Swivel and Bounce** Some units have heads that swivel and tilt, allowing you to bounce the light off a ceiling or wall to provide a softer light.

**AF Assist** The flash can supplement the camera's own illumination to provide more accurate autofocus at longer distances and in lower light conditions.

**Diffusion lens** A diffusion device built into the flash to increase the spread of the output to cover wideangle lenses.

**Zoom head** Concentrates the energy of your flash when using telephoto lenses. Motorised zooms automatically alter the coverage to match the focal length of your lens.

**FP Sync** FP mode allows flash photography at any shutter speed by using a rapid pulse of light instead of a single burst, to illuminate the scene as the shutter travels across the sensor plane.

**Coverage** Check the maximum wideangle coverage of a flash. If you're using a wideangle lens you need to ensure the flash can cover it.

## Hotshoe-mounted

These sit on your camera's hotshoe and work either independently or with your camera's TTL system. Some models feature swivel and tilt heads, which allow you to bounce the light around the subject, while some offer greater manual control.

## Ringflash

For macro and fashion photography, a ringflash is ideal, as it provides an even concentration of light around the lens, helping to eliminate shadows. Ringflash adapters may also be used on hotshoe-mounted flashguns for similar effect.

## Twinflash

Similar to ringflashes in their suitability for macro work but feature two flash units around the lens, which can be supplemented with additional flashes and, on some models, their position can be adjusted around the lens.

## Hammerhead

Generally offering more power than hotshoe-mounted models, these sit alongside the camera's body on brackets and provide a better, off-centered lighting angle to work with.

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# BUYER'S GUIDE

Bag buying advice and full product listing



# What Bag

Everything you need to know when choosing a camera bag

## Buying Advice

Top tips for buying a camera bag

When you've spent a small fortune on a camera, lenses and other kit, you want to keep your investment protected. A decent camera bag is essential not just to carry your gear but to save it from bad weather, knocks and bumps and pilfering fingers.

From the funky urban style of Crumpler bags to the classic khaki canvas Billingham, there's a style of bag to suit everybody.

### CHOOSING A Bag or Rucksack

**Shoulder bags**
Useful for easy access while on the move, with external pockets for cards, filters, etc.

**Backpacks**
Backpacks offer better support for your spine, especially if you have a lot of gear to carry. Some have space for laptops and straps for tripods but are not as convenient for rapid access to gear though.

**Sling bags**
A hybrid shoulder/back pack offering an easy swing to the side for access.

**Rolling cases**
Cases with wheels and handles for carrying heavy equipment. Smaller versions also double as a backpack or briefcase.

**Hard cases**
Aluminium cases are ideal for airline travel or long-term storage/protection, and come in a range sizes from attaché case to large trunk-types.

| BRAND | RANGE | TYPE | PRICE FROM | NO OF MODELS | FEATURES | SCORE | |
|---|---|---|---|---|---|---|---|
| BILLINGHAM | Press Top | Shoulder | £130 | 3 | Light weight, easy access | | |
| BILLINGHAM | Packington | Shoulder | £145 | 1 | Large canvas bag | | |
| BILLINGHAM | Pro | Shoulder | £160 | 5 | Deep, pockets, brass/leather fixtures | | |
| BILLINGHAM | Hadley | Shoulder | £70 | 5 | Briefcase design | 82% | Apr 07 |
| BILLINGHAM | L2 | Shoulder | £80 | 1 | Zipless and weatherproof | | |
| CLUBMAN | Digital | Hard case | £20 | 2 | Vacuum-formed briefcase with foam insert | | |
| CLUBMAN | Ali | Hard case | £23 | 3 | Aluminium with foam insert | | |
| CRUMPLER | Half Photo | Backpack | £105 | 3 | Dual compartment, security zips and backbrace | | |
| CRUMPLER | Pretty Boy Maxi | Shoulder | £15 | 5 | 4 colours, protective seals | | |
| CRUMPLER | Dick Casey Photo | Rolling case | £250 | 1 | Extendable handle, removable dividers | | |
| CRUMPLER | The Daily | Shoulder | £55 | 6 | Long adjustable strap, laptop compartment | | |
| CRUMPLER | Pretty Boy | Backpack | £75 | 1 | 4 colours, double compartment | 82% | Oct 07 |
| CRUMPLER | Full Photo | Backpack | £120 | 3 | Security zips and backbrace | | |
| DOMKE | J-Series | Shoulder | £100 | 4 | Ballistic-grade nylon exterior and slimline padding | | |
| DOMKE | Classic canvas | Shoulder | £80 | 7 | Canvas exterior in a range of styles and sizes | | |
| DOMKE | Ballistic | Shoulder | £80 | 4 | Similar to Classic but with ballistic nylon | 80% | Jul 06 |
| DOMKE | Satchel | Shoulder | £80 | 2 | Slimline briefcase design for camera and laptop | | |
| JESSOPS | Fastnet | Shoulder | £10 | 2 | Small, weatherproof and functional | 83% | Mar 06 |
| JESSOPS | Backpack | Backpack | £15 | 1 | Small basic pack | | |
| JESSOPS | Kamala | Shoulder | £17 | 2 | Traditional style | | |
| JESSOPS | Camcase | Hard case | £29 | 5 | Strong, lockable case with partitions | | |
| KATA | OC series | Hard case | £160 | 2 | Well-padded suitcase-style cases | | |
| KATA | SB series | Shoulder | £110 | 3 | Well padded with rain cover | | |
| KATA | WS series | Shoulder | £120 | 2 | Rugged bag with waist belt | | |
| KATA | EXO series | Shoulder | £70 | 2 | Small bag with lower compartment | | |
| KATA | PB series | Shoulder | £30 | 3 | Small, general-purpose camera bags | | |
| KATA | C series | Shoulder | £20 | 5 | Small, rugged bags | | |
| KATA | T series | Sling | £65 | 2 | Comfort of backpack with ease of shoulder bag | | |
| KATA | W series | Waist packs | £65 | 2 | Easy carrying and access | 84% | Aug 06 |
| KATA | BP-502 | Backpack | £260 | 1 | Tough pack with laptop space | | |
| KATA | HB series | Backpack | £170 | 2 | Comfortable large hiker's camera pack | | |
| KATA | Ergo Tech | Various | £40 | 17 | Range of bags made from ElastoGuard laminate | 88%☺ | May 07 |
| LOWEPRO | DryZone | Backpack | £140 | 3 | Fully waterproof packs with rubber seals | | |
| LOWEPRO | SlingShot | Sling | £60 | 3 | Hybrid shoulder/backpack with dual compartments | | |
| LOWEPRO | Orion | Back/waist pack | £120 | 1 | Combines easy access of a waist belt with comfort of backpack | | |
| LOWEPRO | Rezo | Shoulder | £15 | 7 | Small, general-purpose camera bags | | |
| LOWEPRO | Omni | Back/Shoulder | £200 | 4 | Designed to fit into a Trekker hard case | | |
| LOWEPRO | Rover | Backpack | £120 | 2 | Dual compartment packs for camera and clothes or food | | |
| LOWEPRO | Road Runner | Rolling/Backpack | £270 | 2 | Backpacks with wheels for heavy kit | | |
| LOWEPRO | Stealth Reporter | Shoulder | £60 | 6 | Photojournalist design with a wealth of features | 87%☺ | Jun 05 |
| LOWEPRO | Compu | Backpack | £75 | 4 | Designed for digital, with laptop space | | |
| LOWEPRO | Trekker | Backpack/Roller | £90 | 7 | A range of backpacks for different needs | | |
| LOWEPRO | ProRoller | Rolling | £300 | 4 | Heavy-duty shipping cases | | |
| LOWEPRO | Vertex | Backpack | £109 | 3 | Weatherproof backpacks | | |
| LOWEPRO | Apex | Shoulder | £30 | 10 | Small, single-compartment bags with weatherproofing | | |
| NATIONAL GEOGRAPHIC | Earth Explorer | Backpack | £120 | 2 | Modular system with space for camping gear | 85%☺ | Sep 07 |
| NATIONAL GEOGRAPHIC | Earth Explorer | Shoulder | £80 | 2 | Environmentally friendly bags | 88%☺ | Oct 07 |
| NATIONAL GEOGRAPHIC | Tripod | Backpack | £40 | 1 | Tripod case with room for camera gear | | |
| PELICAN | Peli | Hard Case | £25 | 28 | Watertight hard cases with valves and o-rings | | |
| SAMSONITE | Trekking Premium | Shoulder | £25 | 5 | Good looking holdall-style bags (score applies to 140 model) | 89%☺ | Jun 05 |
| STORM | IM series | Hard Case | £30 | 19 | Hard waterproof cases with valves, 6 colours | | |
| TAMRAC | Explorer | Shoulder | £20 | 4 | Small SLR bags | | |
| TAMRAC | System | Shoulder | £25 | 3 | Bags with ballistic nylon (score applies to 6 model) | 87%☺ | Jun 05 |
| TAMRAC | Expedition | Backpack | £40 | 5 | Comfortable packs with modular accessories | | |
| TAMRAC | Adventure | Backpack | £40 | 7 | Dual compartments for food or clothes. Model 9 holds a laptop | 86%☺ | Jul 06 |
| TAMRAC | Pro | Shoulder | £40 | 3 | Tough weatherproof bags with digital management system | | |
| TAMRAC | CyberPack | Backpack | £90 | 3 | Ballistic grade with laptop compartments | | |
| TAMRAC | Adventure Messenger | Shoulder | £17 | 3 | Small, slimline bags | 87%☺ | Jan 07 |
| TAMRAC | Travel Pack 71 | Backpack | £30 | 1 | Small backpack | | |
| TAMRAC | Turbo Cyber Pro | Shoulder | £80 | 1 | Briefcase style with laptop space | | |
| TAMRAC | CyberPro | Rolling | £150 | 2 | Briefcase design with wheels and laptop space | | |
| TAMRAC | SpeedRoller 2 | Rolling | £200 | 1 | Suitcase-style roller with laptop space | | |
| TAMRAC | CyberPack Express | Rolling/Backpack | £200 | 1 | Rolling case with backpack harness and laptop space | | |
| TAMRAC | Velocity | Sling | £30 | 5 | Small to medium sling bags with easy carriage and access | | |
| TAMRAC | Velocity 5 | Waist pack | £35 | 1 | Small bag with added waist belt | | |
| TAMRAC | Digital Convertible | Shoulder | £40 | 1 | Small bag with added waist belt | | |
| TENBA | Shootout | Backpacks | £55 | 6 | Pro packs in a variety of sizes | | |
| TENBA | Pro Digital 2.0 | Shoulder | £95 | 3 | Pro shoulder bags with laptop space | | |
| TENBA | Pro Digital 2.0 | Backpack | £120 | 2 | High-grade bags with laptop space | | |
| TENBA | Metro | Shoulder | £70 | 5 | Photojournalist style with laptop options | | |
| TENBA | Pro Traveller II | Shoulder | £95 | 3 | Rugged bags with ballistic nylon | | |



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# What Tripod

Everything you need to know about buying a tripod

## CHOOSING A Tripod

It doesn't matter if you're shooting landscapes or the kids in your front room – if your camera isn't held steady, you're going to get blurred images. The best solution is a tripod or monopod. The following list should help you to choose the right one for you.

## Tripods

| | | | | MAX HEIGHT | MIN HEIGHT | FOLDED LENGTH | LEG SECTIONS | HEAD | WEIGHT | COMMENTS | SCORES | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|
| BENBO | Mini Trekker | £64.99 | 71cm | 0cm | 55cm | 1 | No | 1.5kg | n/a | Hook for camera bag / weight | | |
| BENBO | Trekker Tripod Mkll | £134.49 | 150cm | 0cm | 84cm | 2 | Yes | 2kg | n/a | Available as kit (with head) or legs only | 84% | Mar 07 |
| BENBO | 1 | £215.49 | 157cm | 0cm | 84cm | 2 | Yes | 3.4kg | n/a | Sealed legs / waterproof | | |
| BENBO | 2 | £237.99 | 256cm | 0cm | 114cm | 2 | Yes | 3.75kg | n/a | Long-legged version of Benbo 1 | | |
| CALUMET | CK6143 | £19.95 | 167cm | 72cm | 72cm | 3 | Yes | 3.1kg | 5kg | Outstanding value, reversible column | 88% ○ | Mar 06 |
| CALUMET | 7100 | £49.99 | 147cm | 23cm | 54cm | 4 | Yes | 2kg | 5kg | Great for landscapes | 85% ○ | Feb 07 |
| CALUMET | CK6011 | £50.95 | 156cm | 51cm | 55cm | 4 | Yes | 2.7kg | 3.6kg | Solid all-rounder at good price | | |
| CALUMET | 7300 | £69.99 | 172cm | 27cm | 62cm | 4 | Yes | 2.6kg | 5kg | Heavier version of 7100 kit | 87% ○ | Feb 07 |
| CALUMET | CK6161 | £105.44 | 165cm | 71cm | 77cm | 3 | Yes | 3.1kg | 5kg | Reversible column, but a little pricey | | |
| CALUMET | CK6461 | £114.99 | 206cm | 56cm | 81cm | 3 | Yes | 5.8kg | 5.8kg | Heavy duty tripod - ideal for the studio | | |
| DIGIPOD | A2230 | £54.95 | 112cm | 49cm | 53cm | 3 | Yes | 0.9kg | 2.5kg | Lightweight aluminium tripod | | |
| DIGIPOD | A3240 | £89.95 | 155cm | 55cm | 60cm | 4 | Yes | 2.5kg | 10kg | Heavyweight aluminium tripod | | |
| DIGIPOD | C2530 | £149.95 | 126cm | 54cm | 58cm | 3 | Yes | 1.2kg | 4.5kg | Carbon fibre | | |
| DIGIPOD | C2840 | £179.95 | 143cm | 51cm | 55cm | 4 | Yes | 1.6kg | 8kg | Solid, lightweight carbon fibre | 87% ○ | June 07 |
| GIOTTOS | GB1140 | £79.99 | 142cm | 44cm | 47cm | 4 | Yes | 1.3kg | 2.5kg | Ideal lightweight travelling companion | 76% | Mar 07 |
| GIOTTOS | MT9160 | £109.99 | 160cm | - | 60cm | 3 | Yes | 2.8kg | 10kg | Solid aluminium all-rounder | | |
| GIOTTOS | MT9180 | £129.99 | 180cm | - | 59cm | 4 | Yes | 3kg | 12kg | Folds small, but extends higher than most | | |
| GIOTTOS | GB4180 | £129.99 | 179cm | 66cm | 72cm | 3 | Yes | 3kg | 10kg | Hanging hook, bubble level and compass | | |
| GIOTTOS | MTB160 | £229.99 | 160cm | - | 60cm | 3 | Yes | 2.5kg | 10kg | Carbon fibre version of the MT9160 | | |
| GIOTTOS | MTB180 | £288.99 | 180cm | - | 59cm | 4 | Yes | 2.6kg | 10kg | Carbon fibre version of the MT9180 | | |
| GITZO | G2220 | £224.95 | 162cm | 0cm | 64cm | 3 | No | 2.3kg | 9kg | Aluminium legs with tilting column | | |
| GITZO | G1320 | £279.95 | 191cm | 49cm | 76cm | 3 | No | 3.3kg | 13kg | Impressive extension, aluminium | | |
| GITZO | G1410 | £314.95 | 164cm | 19cm | 76cm | 3 | No | 3.8kg | 12kg | Optional columns | | |
| GITZO | GT1560T | £464.95 | 146cm | 36cm | 41cm | 5 | No | 1kg | 4.5kg | 5 leg sections for incredible compactness | | |
| GITZO | GT2530EX | £464.95 | 170cm | 0cm | 68cm | 3 | No | 1.4kg | 12kg | Carbon fibre | | |
| GITZO | GT3540 | £599.95 | 161cm | 10cm | 61cm | 3 | No | 2kg | 18kg | Very solid carbon fibre legs | | |
| MANFROTTO | 055D / 055DB | £100 | 181cm | 44cm | 61cm | 2 | No | 2.2kg | 7kg | Available in silver (D) or black (DB) | | |
| MANFROTTO | 055PRO / 055PROB | £135 | 176cm | 11cm | 65cm | 3 | No | 2.4kg | 7kg | Great for low angles | | |
| MANFROTTO | 190MF4 | £220 | 131cm | 11cm | 46cm | 4 | No | 1.6kg | 4kg | Magnesium / carbon fibre legs | 88% ○ | Mar 05 |
| MANFROTTO | 058 / 058B | £235 | 217cm | 44cm | 94cm | 2 | No | 6.2kg | 12kg | Geared column, heavy duty | | |
| MANFROTTO | 458B Neotec | £275 | 156cm | 10cm | 64cm | 3 | No | 2.4kg | 8kg | Unique 'automatic' leg locks | 85% ○ | Mar 07 |
| MANFROTTO | 161MK2 / 161 MK2B | £375 | 267cm | 44cm | 105cm | 3 | No | 8kg | 20kg | Rock solid, perfect studio tripod | | |
| NAT. GEOG. | Tundra Ballhead | £54.95 | 152cm | 17cm | 46cm | 5 | No | 0.9kg | 1kg | Very compact travel 'pod | 81% | Test 06 |
| NAT. GEOG. | Expedition Carbon | £299.95 | 170cm | 11cm | 58cm | 4 | No | 2.3kg | 7kg | Carbon-fibre travelling companion | | |
| NAT. GEOG. | Expedition Automatic | £329.95 | 160cm | 11cm | 69cm | 3 | No | 3.2kg | 8kg | Rebadged Manfrotto Neotec 458B | | |
| SLIK | U8000 | £49.99 | 150cm | - | 59cm | 3 | No | 1.9kg | - | Light weight, low cost | | |
| SLIK | ABLE 300 DX | £59.99 | 155cm | - | 66cm | 3 | No | 2.6kg | - | Includes 3-way quick release head | | |
| SLIK | PRO 330 DX | £139.99 | 160cm | 29cm | 60cm | 3 | Yes | 1.6kg | 5kg | Comes with Pro SH-705E head | 88% ○ | Mar 07 |
| SLIK | PRO 700 DX | £189.99 | 190cm | 62cm | 76cm | 3 | Yes | 3.2kg | 6.8kg | Comes with Pro 700 DX head | | |
| SLIK | PROFESSIONAL II | £289.99 | 170cm | - | 68cm | 3 | No | 3.2kg | - | Bubble level, reversible geared column | | |
| UNILOC | 1600 | £98.89 | 153cm | 0cm | 81cm | 2 | No | 2.4kg | - | Independent leg movements | | |
| UNILOC | Major 1220 | £120.89 | 122cm | 0cm | 68cm | 2 | No | 3.1kg | - | Sealed, waterpoof legs | | |
| UNILOC | System 1700 | £131.89 | 175cm | 0cm | 79cm | 3 | No | 3.0kg | - | Converts to monopod | | |
| UNILOC | Major 1600 | £137.39 | 160cm | 0cm | 79cm | 2 | No | 3.4kg | - | 180° centre column joint | | |
| VELBON | CX-300 | £30.95 | 175cm | 51cm | 54cm | 3 | No | 1.1kg | 5kg | Budget tripod with fixed head | | |
| VELBON | CX-540 | £41.95 | 185cm | 56cm | 61cm | 3 | No | 1.5kg | 5kg | Heavier duty version of CX-300 | 73% | Mar 07 |
| VELBON | ULTRALUXE | £104.99 | 121cm | 18cm | 34cm | 5 | No | 1kg | - | Compact model with twist lock legs | 79% | Mar 05 |
| VELBON | Sherpa 200 | £59.99 | 168cm | 59cm | 62cm | 3 | No | 1.9kg | 3.5kg | Aluminium, with head | | |
| VELBON | Sherpa 600R | £92.94 | 195cm | 29cm | 65cm | 3 | No | 2.2kg | 15kg | Aluminium, drops to near ground level | | |
| VELBON | Sherpa Pro CF-531 EL | £199.99 | 156cm | 17cm | 55cm | 3 | No | 1.3kg | - | Carbon fibre, hanging hook | 88% ○ | Mar 05 |

## Ball and Socket Heads

| | | | | MAX LOAD | BUBBLE LEVEL | QUICK RELEASE | SCORES |
|---|---|---|---|---|---|---|---|
| BENBO Compact B&S | £37.99 | 8cm | 175g | 8kg | no | no | |
| BENBO Pro B&S | £85.99 | 10cm | 360g | 12kg | no | no | |
| CALUMET Mid. Ball | £16.95 | - | - | 4kg | yes | yes | |
| CALUMET QuickGrip | £19.95 | - | - | - | yes | yes | |
| GIOTTOS MH1003-310 | £29.99 | 7.2cm | 160g | 4kg | no | no | |
| GIOTTOS MH7001-621 | £39.99 | 11cm | 595g | 6kg | yes | yes | |
| GIOTTOS MH1002-310 | £44.99 | 8.5cm | 209g | 6kg | no | no | |
| GIOTTOS MH1000-300 | £79.99 | 11.9cm | 534g | 10kg | no | no | |
| GIOTTOS MH3003-550 | £99.99 | 15cm | 1135g | 15kg | no | no | |
| GITZO G0017 | £29.95 | 6cm | 100g | 1kg | no | no | |
| GITZO G1178M | £107.95 | 9.5cm | 400g | 4kg | no | yes | |
| GITZO G1277M | £124.95 | 11.5cm | 500g | 6kg | no | no | |
| GITZO G1275M | £124.95 | 11cm | 500g | 5kg | no | no | |
| GITZO G1276M | £149.95 | 12cm | 600g | 5kg | no | yes | |
| GITZO G1378M | £214.95 | 14cm | 1.1kg | 8kg | yes | yes | |
| MANFROTTO 222 | £190 | 21cm | 780g | 2.5kg | yes | yes | |
| MANFROTTO 322RC2 | £100 | 10.3cm | 700g | 5kg | yes | yes | |
| MANFROTTO 468MG | £200 | 13cm | 650g | 16kg | no | yes | |
| MANFROTTO 468MGRC3 | £230 | 12cm | 800g | 10kg | no | yes | |
| MANFROTTO 482 Micro | £25 | 5.9cm | 110g | 2kg | no | no | |
| NAT. GEOG. RC2 | £224.95 | 12.4cm | 700g | 10kg | no | yes | |
| NAT. GEOG. RC5 | £264.95 | 12.5cm | 700g | 12kg | no | yes | |
| SLIK Small Ball Head | £19.99 | 7.5cm | 120g | 1.6kg | no | no | |
| SLIK Ball Head 800 | £69.99 | 12cm | 760g | - | no | yes | |
| SLIK AF2100 | £99.99 | 14cm | 870g | 4.5kg | no | yes | |
| VELBON QHD-41Q | £39.99 | 6.8cm | 130g | 1.5kg | no | yes | |
| VELBON QHD-51Q | £54.99 | 8.4cm | 180g | 3.5kg | no | yes | |
| VELBON QHD-61Q | £84.99 | 9cm | 310g | 5.5kg | yes | yes | |
| VELBON QHD-71Q | £99.99 | 10.7cm | 450g | 7.5kg | yes | yes | |

## Pan and Tilt Heads

| | | | | MAX LOAD | BUBBLE LEVEL | QUICK RELEASE | SCORES | |
|---|---|---|---|---|---|---|---|---|
| CALUMET CK0043 | £19.95 | - | - | 5kg | yes | yes | | |
| CALUMET CK0061 | £29.99 | - | - | 5.8kg | yes | yes | | |
| CALUMET CK7061 | £44.96 | - | - | - | yes | yes | | |
| GIOTTOS MH5000 | £44.99 | 12cm | 790g | 6kg | yes | no | | |
| GIOTTOS MH5001 | £69.99 | 12cm | 820g | 6kg | yes | yes | | |
| GITZO G2271M | £184.95 | 10cm | 700g | 5kg | no | no | | |
| GITZO G1570M | £184.95 | 10.5cm | 1300g | 10kg | no | no | | |
| GITZO G2272M | £199.95 | 9.3cm | 700g | 5kg | no | yes | | |
| MANFROTTO 056 | £25 | 10cm | 500g | 3kg | no | no | | |
| MANFROTTO 460MG | £60 | 10.5cm | 430g | 3kg | no | yes | | |
| MANFROTTO 804RC2 | £60 | 12cm | 750g | 4kg | no | yes | | |
| MANFROTTO 229 | £180 | 16cm | 1900g | 12kg | yes | yes | | |
| VELBON PHD-31Q | £21.99 | 7cm | 240g | - | no | yes | | |
| VELBON PHD-41Q | £29.99 | 8.7cm | 430g | - | yes | yes | 86% ○ | Apr 07 |
| VELBON PHD-51Q | £109.99 | 12cm | 670g | 5kg | yes | yes | | |
| VELBON PHD-61Q | £129.99 | 13.3cm | 820g | 5kg | yes | yes | | |

## Monopods

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| BENBO Trekker Monopod | £29.99 | 160cm | 89cm | 2 | Yes | 600g | | |
| GIOTTOS MM9970 | £49.99 | 170cm | 58cm | 4 | No | 810g | | |
| GIOTTOS MM5570 | £69.99 | 177cm | 64cm | 4 | No | 1260g | | |
| GIOTTOS MM8980 | £89.99 | 180cm | 60cm | 4 | No | 650g | | |
| GITZO G1564L | £109.95 | 202cm | 60cm | 5 | No | 1000g | | |
| GITZO GM2340 | £109.95 | 156cm | 49cm | 4 | No | 600g | | |
| GITZO GM2941 | £129.95 | 157cm | 52cm | 4 | No | 400g | | |
| GITZO GM5540 | £229.95 | 162cm | 55cm | 4 | No | 900g | | |
| MANFROTTO 679B | £34 | 156cm | 62cm | 3 | No | 600g | 87% ○ | Sep 07 |
| MANFROTTO 680 | £44 | 154cm | 51cm | 4 | No | 830g | | |
| MANFROTTO 682 | £77 | 172cm | 69cm | - | No | 1150g | | |
| NG Tundra Monopod | £30 | 156cm | 48cm | 5 | Yes | 390g | 82% | Sep 07 |
| SLIK Slim Pod | £24.99 | 153cm | 48cm | 4 | No | 290g | 80% | Sep 07 |
| SLIK Monopod 350 | £29.99 | 160cm | 51cm | 4 | No | 300g | 89% ○ | Sep 07 |
| VELBON Ultra Stick 40 | £24.99 | 144cm | 42cm | 4 | No | 220g | 78% | Sep 07 |
| VELBON RUP-40 | £29.99 | 158cm | 49cm | 4 | No | 360g | 89% ○ | Sep 07 |
| VELBON Sherpa Pro 7 | £94.99 | 170cm | 53cm | 4 | No | 760g | | |



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# BUYER'S GUIDE

Storage buying advice and full product listings



# What Portable Storage

Everything you need to know when choosing a storage device

## Buying Advice

Top tips for choosing a storage device

Thanks to the rise of the portable media player, the once-humble storage device market has seen rapid advances in recent years.

Buying storage no longer boils down to a choice of capacity and screen size; today's devices are not only capable of keeping your photos safe, many can also play video files including full-length movies. More advanced models even offer attachments enabling users to record digital TV. The ability to play MP3 music files is also a bonus – one that can provide a welcome soundtrack to photographers on the move. A high-quality LCD screen is a must, and in most cases bigger is definitely better.

## Need to Know

**LCD** – A larger colour LCD is easier to view, but don't forget about resolution. The more pixels the better.

**CAPACITY** – If you are going to use the device mainly as a media player, you may not need the largest capacity. If it's strictly for storage, bypass fancy features for the larger-capacity model.

**FILE COMPATIBILITY** – Most accept all major image formats, but more-obscure video files may not be accepted by some devices.

**CARD SUPPORT** – Not all devices accept every type of memory card but separate adaptors can be used to convert the slot into one compatible with your memory card.

| | | | CAPACITY | LCD | CARD SLOTS | SIZE & WEIGHT | FILE FORMATS | SCORE/5 | |
|---|---|---|---|---|---|---|---|---|---|
| | Smart-Disk PhotoBank | £75 Street price | 40GB | Storage only - no picture | CF SD MS SM | 115 x 78 x 25mm 262g | Storage only - no image playback on LCD | 78% | TESTED APR 2007 |
| | Braun Pixel Bank | £90 Street price | 60GB | Storage only - no picture | CF SD MS | 125 x 75 x 29mm 250g | Storage only - no image playback on LCD | 79% | TESTED APR 2007 |
| | JOBO Giga One | £100 Street price | 30GB (also 40GB 80GB 120GB) | Storage only - no picture | CF SD MS SM XD | 115 x 78 x 25mm 254g | RAW, JPEG, MP3 | 84% | TESTED FEB 2006 |
| | StorVision PSC-100 | £100 Street price | 40GB (also 80GB 100GB 120GB) | Storage only - no picture | CF SD MS xD SM | 114 x 76 x 21 mm 262g | Storage only - no image playback on LCD | | NOT YET TESTED |
| | Archos 404 | £165 Street price | 30GB | 3.5in 320 x240 pixels | None Optional adaptor | 100 x 78 x 15 mm 190g | MPEG, WMV, MP3, AAC, AC3, WMA, JPEG, PNG, BMP, PDF | 81% | TESTED APR 2007 |
| | Apple iPod 30Gb | £180 Street price | 30GB | 2.5in 320 x240 pixels | None Optional adaptor | 103.5 x 61.8 x 11mm 136g | AAC, MP3, AIFF, WAV, Apple loss-less, MPEG, mov,m4v, JPEG | | NOT YET TESTED |
| | Jobo Spectator | £200 Street price | 40GB (also 80GB 120GB) | 2.5in 280 x320 pixels | CF (I+II) SD MS | 129 x 78 x 23.7 mm 183g | JPEG | | NOT YET TESTED |
| | Archos 504 | £200 Street price | 80GB (also 160GB) | 4.3in 480 x272 pixels | None Optional adaptor | 130 x 78 x 23 mm 315g | MPEG, WMV, MP3, AAC, AC3, WMA, JPEG, PNG, BMP, PDF | 83% | TESTED APR 2007 |
| | Apple iPod 80Gb | £225 Street price | 80GB | 2.5in 320 x240 pixels | None Optional adaptor | 103.5 x 61.8 x 14mm 157g | AAC, MP3, AIFF, WAV, Apple loss-less, MPEG, MOV, M4V, JPEG | | NOT YET TESTED |
| | Archos 604 WiFi | £240 Street price | 30GB | 4.3in 480 x272 pixels | None Optional adaptor | 133 x 78 x 18 mm 290g | MPEG, WMV, MP3, AAC, AC3, WMA, JPEG, PNG, BMP, PDF | | NOT YET TESTED |
| | SanDisk Sansa View | £250 Street price | 8GB | 4in 640 x 480 pixels | SD | 78.5 x 123 x 16.9mm 264g | JPEG, MPEG, MP3 | | NOT YET TESTED |
| | Vosonic VP6230 | £280 Street price | 40GB (often up to 120GB) | 2.5in | CF SD MS xD SM | 128 x 76 x 30mm 282g | JPEG, MP3, WMA, AVI, MPEG | | NOT YET TESTED |
| | Archos 704 WiFi | £330 Street price | 40GB | 7in 800 x480 pixels | None Optional adaptor | 182 x 128 x 20mm 630g | JPEG, MP3, WMA, WAV, MPEG-2/4, WMV, AAC, AC3, PDF | | NOT YET TESTED |
| | Epson P3000 | £340 Street price | 40GB | 4in 640 x480 pixels 4 colour | CF, SD Optional adaptor for other types | 150 x 88.7 x 33.1mm 426g | JPEG, RAW, MPEG, MP3, AAC, WMV, WMA | 87% What Digital Camera | TESTED APR 2007 |
| | JOBO Giga Vu Pro Evolution | £340 Street price | 40GB (also 120GB) | 4in 640 x480 pixels | CF Optional adaptor for other types | 145 x 107 x 38mm 420g | RAW, JPEG, MP3, MPEG, WAV | 87% What Digital Camera | TESTED APR 2007 |
| | Epson P4000 | £350 Street price | 80GB | 3.8in 640 x480 pixels | CF, SD Optional adaptor for other types | 147 x 84 x 31.4mm 415g | JPEG, RAW, MPEG, MP3, AAC | 92% What Digital Camera GOLD AWARD | TESTED FEB 2006 |
| | Canon M30 | £350 Street price | 30GB | 3.7in 160 deg viewing angle | CF, SD | TBC 140x 81x 34mm | Canon RAW, JPEG, MPEG, WAV, MP3 | | NOT YET TESTED |
| | Epson P5000 | £430 Street price | 80GB | 4in 640 x480 pixels 4 colour | CF, SD Optional adaptor for other types | 150 x 88.7 x 33.1mm 430g | JPEG, RAW, MPEG, MP3, AAC, WMV, WMA | 89% What Digital Camera | TESTED APR 2007 |
| | Canon M80 | £450 Street price | 80GB | 3.7in 160 deg viewing angle | CF, SD | TBC 140x 81x 34mm | Canon RAW, JPEG, MPEG, WAV, MP3 | | NOT YET TESTED |



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# What Memory Card

Everything you need to buy the right memory card for your camera

## Buying Advice

Top tips for buying a memory card

You may think that a memory card is just a memory card but actually there are a number of factors to consider other than price. Chiefly is read and write speed. If you need fast continuous shooting, especially in Raw, then a faster card is worth the extra cost. Similarly, fast cards will copy images to your computer much quicker. Professional cards are also designed to withstand greater extremes of temperature, so any planned trips to the Sahara or Lapland may require one of those. Finally, keep an eye out for bargains; memory card prices change on a weekly basis.

### CHOOSING A Memory Card

#### SD/SDHC

The most popular card format, SD cards are compatible with the most digital cameras. SDHC are the latest 'high-capacity' versions and not compatible with older cameras so check that your camera will take them before buying one.

*1GB expect to pay around £10*
*4GB expect to pay around £50*

#### Compact Flash

Coming in a wide variety of speeds, these are used in all the high-end DSLRs – where fast data transfer is more of an issue – and in some budget models too.

*1GB expect to pay around £10*
*4GB expect to pay around £40*

#### Memory Stick

Used by Sony cameras, Memory Stick comes in two main types – Pro and Pro Duo. Newer Sony cameras take the Pro Duo type, but can be used in older models with an adaptor.

*1GB expect to pay around £10*
*4GB expect to pay around £40*

#### xD

Exclusive to Fujifilm and Olympus cameras. Look out for type 'H' cards, which offer a faster data transfer rate than 'M' type cards. Also look out for those that support picture effects and panoramic shooting.

*1GB expect to pay around £10*
*4GB expect to pay around £40*

## SD/SDHC

| | Capacity | Speed | Comments |
|---|---|---|---|
| DELKIN eFilm | 128MB-2GB | n/a | Standard speed SD card |
| DELKIN eFilmPRO | 256MB-2GB | n/a | High-speed SD card |
| DELKIN eFilm HC PRO | 4GB | Class 4 (150x) | SDHC |
| FUJI SD | 256MB-2GB | n/a | |
| FUJI 60x | 256MB-2GB | 60x | |
| FUJI 60x | 1GB-2GB | 133x | High-speed SD card |
| KINGSTON TECH SD | 512MB-2GB | n/a | Cheap SD |
| KINGSTON TECH ElitePro | 512MB-2GB | 50x | |
| KINGSTON TECH Ultimate | 2GB | 120x | High-speed SD card |
| KINGSTON TECH SDHC | 4GB-8GB | Class 2, 4, 6 | |
| KINGSTON TECH MicroMini SD to SD | 512MB-2GB | n/a | Dual adaptor for micro and mini SD compatibility |
| LEXAR SD | 256MB-2GB | n/a | |
| LEXAR Platinum II | 256MB-2GB | 60x | |
| LEXAR Professional | 1GB-2GB | 133x | |
| LEXAR SDHC | 4GB | Class 2 | SDHC / Includes image-rescue software |
| LEXAR SDHC Platinum II | 4GB | 60x | SDHC |
| LEXAR SDHC Professional | 4GB | 133x | SDHC |
| PANASONIC SD | 512MB-1GB | Class 2 | |
| PANASONIC SD | 2GB | Class 4 | |
| PANASONIC Pro High Speed | 512MB | 20MB/sec | |
| PANASONIC Pro High Speed | 1GB-2GB | Class 6 | High-speed SD card |
| PANASONIC SDHC | 4GB | Class 4 | SDHC |
| SANDISK Shoot & Store SD | 64MB-256MB | n/a | |
| SANDISK Standard SD | 128MB-2GB | n/a | |
| SANDISK SDHC | 4GB-8GB | Class 2 | SDHC |
| SANDISK Ultra II Plus | 512MB-4GB | 66x | Built-in USB adaptor |
| SANDISK Extreme III | 1GB-2GB | 133x | High-speed SD card |
| SANDISK Extreme II SDHC | 4GB | 133x | Super-fast SDHC |

## CF

| | Capacity | Speed | Comments |
|---|---|---|---|
| DELKIN eFilm | 128MB-4GB | 55x | |
| DELKIN eFilmPRO | 256MB-8GB | n/a | High-capacity |
| FUJI CF | 256MB-1GB | 20x | |
| FUJI CF | 256MB-4GB | 40x | |
| FUJI CF | 1GB-4GB | 100x | High-capacity |
| FUJI CF | 1GB-4GB | 150x | High-speed/capacity |
| KINGSTON TECH Standard | 256MB-2GB | n/a | |
| KINGSTON TECH ElitePro | 512MB-2GB | 50x | |
| KINGSTON TECH ElitePro | 4GB-8GB | 45x | |
| KINGSTON TECH Ultimate High Perf. | 1GB | 100x | High-speed |
| KINGSTON TECH Ultimate High Perf. | 2GB-8GB | 133x | High-speed/capacity |
| LEXAR CF | 256MB-1GB | n/a | |
| LEXAR Platinum II | 256MB-2GB | 80x | |
| LEXAR Platinum II | 4GB | 60x | Includes image-rescue software |
| LEXAR Professional | 1GB-4GB | 80x | Includes image-rescue software |
| LEXAR Professional | 1GB-8GB | 133x | High-speed/capacity |
| LEXAR Lock Tight | 512MB-2GB | n/a | 'Locked' access for greater security |
| LEXAR Professional UDMA | 2GB-8GB | 300x | Lightning-fast, high-capacity card |
| SANDISK Standard CF | 256MB-4GB | n/a | 5 year warranty |
| SANDISK Ultra II | 512MB-8GB | 66x | High-capacity |
| SANDISK Extreme III | 1GB-16GB | 133x | High-speed/capacity |
| SANDISK Extreme IV | 2GB-8GB | 266x | Lightning fast and high-capacity |
| SONY Compact Vault | 8GB | 9MB write/2MB read | New Sony CF |

## xD Card

| | Capacity | Speed | Comments |
|---|---|---|---|
| DELKIN eFilm | 256MB-1GB | n/a | Standard speed card |
| FUJI Type H | 256MB-2GB | 33x | Fast xD card |
| FUJI Type M | 256MB-2GB | n/a | |
| OLYMPUS Type H | 256MB-1GB | 9MB write/15MB read | 2-3x faster than type M, panoramic support |
| OLYMPUS Type M | 256MB-2GB | 2.5MB write/4MB read | |

## Memory Stick

| | Capacity | Speed | Comments |
|---|---|---|---|
| DELKIN Memory Stick | 64MB-128MB | n/a | |
| DELKIN Memory Stick Duo Pro | 256MB-512MB | n/a | |
| LEXAR Memory Stick Duo with MagicGate | 64MB-128MB | n/a | Standard card with Magicgate encryption |
| LEXAR Platinum II Pro | 512MB-2GB | 40x | Includes Corel Photo Album 6 |
| LEXAR Platinum II Pro Duo | 512MB-2GB | 40x | Includes Corel Photo Album 6 |
| SANDISK Pro | 256MB-4GB | n/a | Standard Memory Stick Pro |
| SANDISK Pro Duo | 256MB-4GB | n/a | |
| SANDISK Ultra II Pro Duo | 512MB-8GB | 66x | Low power consumption |
| SANDISK Extreme III | 1GB-4GB | 120x | Includes image-rescue software |
| SANDISK Extreme III Pro Duo | 1GB-4GB | 120x | High-speed |
| SONY Duo | 128MB | n/a | |
| SONY Duo Pro | 512MB-8GB | n/a | High-capacity |
| SONY Duo Pro High Speed | 1GB-2GB | n/a | High-speed |



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**BUYER'S GUIDE**

Printer buying advice and full product listings

# What Printer & Scanner

Everything you need to know to help you make the right choice of printer, scanner or multifunctional



## Coming Soon

What you should expect to see soon

**CANON**

### New Pixma Products

Canon's new Pixma range of multifunctionals has now been released. Among the new range features the flagship MP970 multifunctional model, which boasts a 3.5in LCD screen, ChromaLife 100 printing technology and negative and slide scanning. Three further multifunctional models with fax capabilities have also been introduced into the range, targeting the home office user, while two A4 printers – the iP3500 and iP4500 – and the Lide 90 and Canoscan 8800F scanners complete the line-up.

**HP**

### Invest In Technology

In the US, HP has announced that it is investing $300m on a global marketing campaign to help promote the company's Print 2.0 strategy. The company has also unveiled its new printhead technology – Scitex X2 – which is their first piezoelectric printhead. These announcements have coincided with the release of three new compact printers – the A526, A626 and A826 – which all make their US debut this month.

## Printer of the Month

This month's best printer deal

**HP**

### Photosmart C5180

When we reviewed the HP C5180 back in December, we commented on how easy it was to use, approved its well-saturated prints and also noted how reasonably priced it was. At £200, we found that it boasted a range of features, with card slots and a 2.4in LCD screen making it even more of a temptation.

That was when it was £200, so you can see exactly how good a deal it is now. With a current street price of around £100, the printer represents phenomenal value for money and gives its competitors a challenge in the growing multifunctional market.

As Canon has also just added its latest models to the Pixma multifunctionals line-up, now would be a perfect time to either grab the latest in printing technology, or get one of the older models at a bargain price.

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# Buying Advice

Top tips on what to look for

## Compact Printer

With a choice of inkjet or dye-sub models, these printers produce 6x4" enprints. They easily connect directly to cameras or mobile phones, either by USB, Bluetooth, Infrared or even WiFi to allow immediate prints. Most also accept media cards and may have LCD screens.

## A3 Inkjet Printer

While some A3 printers merely up the maximum paper size, others offer more advanced features, particularly for high-end enthusiasts. Some models offer exceptional print longevity, and the inclusion of grey inks make these popular for black and white fine-art photographs.

## Scanner

The ubiquity of digital cameras means scanners are not as popular as they were in the past, but if you want to input prints and negatives onto your PC, then one is essential. Many flatbed scanners have adaptors for scanning sides or negs as well as prints, but for maximum quality from film originals consider a dedicated film scanner – especially if you have a lifetime's amount of film to scan. A lot of models now come with dust and scratch technology, meaning that even battered old negatives can be restored to their former glory as digital files.

## A4 Inkjet Printer

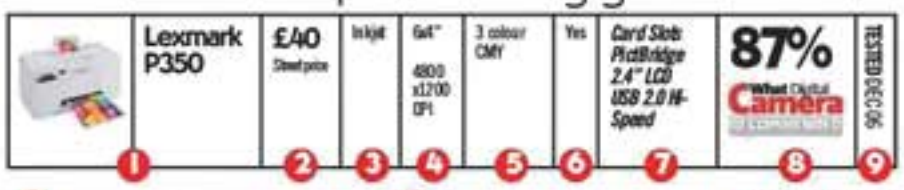
Modern inkjets offer high quality and speedy printing, matching that of conventional photographic prints. Recent ink and paper advances have also improved the life-span of inkjet prints, which can now outlast colour silver halide prints. Look for models with card slots and USB connection.

## Multifunctional

Also known as 'All-in-one' devices, these machines free up your deskspace by providing printing, scanning, copying and even fax facilities in one unit. Quality is rising and prices are dropping, but individual devices still provide the best quality scans and prints – for now.

# KEY: Printers & scanners

## How to use the printer listing guide

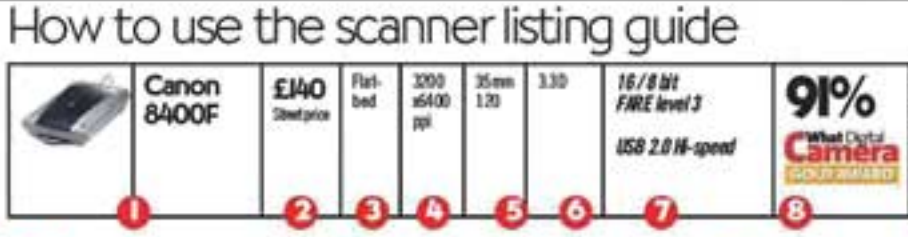



1. **PRODUCT NAME** – Name of manufacturer and printer model, and a small thumbnail of the product itself
2. **PRICE** – Street price
3. **TYPE** – Either inkjet or dye-sub
4. **RESOLUTION** – Maximum size of print as well as resolution
5. **INKS** – Number of separate ink tanks, colours and overcoat
6. **BORDERLESS** – Borderless printing possible
7. **COMMENTS** – Additional information
8. **RATING** – Out of 100%
   **AWARD** – Silver or Gold Award
9. **TESTED** – Date (Issue) tested

## How to use the multifunctional listing guide

1. **PRODUCT NAME** – Name of manufacturer and printer model, and a small thumbnail of the product itself
2. **PRICE** – Street price
3. **PRINTER** – Printer type as well as number of inks and colours
4. **RESOLUTION** – Maximum size of print as well as resolution
5. **SCANNER** – Type and maximum scan resolution
6. **FAX** – Fax capabilities
7. **COMMENTS** – Additional information
8. **RATING** – Out of 100%
   **AWARD** – Silver or Gold Award
9. **TESTED** – Date (Issue) tested

## How to use the scanner listing guide




1. **PRODUCT NAME** – Name of manufacturer and printer model, and a small thumbnail of the product itself
2. **PRICE** – Street price
3. **TYPE** – Either flatbed or film
4. **RESOLUTION** – Scanning resolution
5. **TRANSPARENCY** – Format of negative supported
6. **DMAX** – Maximum density of scan
7. **OTHER** – Additional information
8. **RATING** – Out of 100%
   **AWARD** – Silver or Gold Award
9. **TESTED** – Date (Issue) tested

# What Digital Camera Need to Know

**MAXIMUM PRINT SIZE** – When buying a printer consider the maximum print size you'll need. The standard desktop printer prints up to A4 (around 8x12in) but can also print smaller sizes. For serious enthusiasts and big print lovers, an A3 printer makes more sense. Although they're bigger, and more expensive to buy and run, the A3/16x12in prints they can make look very impressive. If that isn't big enough there are larger printers still, at correspondingly higher prices. However, one of the biggest growth areas recently is in 6x4in printers, which are ideal for rattling off a quick print from your photos.

**INK CARTDRIDGES** – Budget and non-photo printers tend to contain cartridges with just the four standard colours (cyan, magenta, yellow and black – CMYK). In some cases the three colours are contained in a single cartridge so that when, say, the yellow runs out, you have to replace it even though you may have lots of cyan left. Single ink cartridges solve this problem, but at a slightly higher cost for a full set (though they can work out cheaper in the long run). For true photo-realistic colour, though, four colours aren't enough to capture the subtle hues of real life, so manufacturers add intermediate colours such as light magenta, or photo cyan. More advanced printers may have up to eight separate tanks.

**INK TYPE** – Most printer inks are made from dye. They can produce stunning results but until recently there were serious questions over their archival longevity, with reports of prints fading in just months. Manufacturers have worked hard to improve on this, with some success, but even the best dyes cannot compete with pigment-based inks when it comes to colour-fastness. Pigment inks are more expensive but don't fade as quickly. The disadvantage is their more matte finish, which is less easily absorbed into glossy papers and can diminish their sheen. The latest top-of-the-range inks (eg Epson's Ultrachrome ink) are a combination of dye and pigment to offer the best of both worlds.

**DYE SUBLIMATION** – An alternative to inkjet – which places drops of ink onto paper – is dye-sub. This uses ribbons with thermal dyes placed onto specially coated paper. The results can vary depending on manufacturer, but they often look much more like traditional photo prints. Most commonly used by compact printers, there are also some A4 models from Kodak and Olympus, among others.



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## Compact Printers

| | | | TYPE | RESOLUTION | INKS | BORDERLESS | COMMENTS | SCORES | |
|---|---|---|---|---|---|---|---|---|---|
| | Lexmark P350 | £45 Street price | Inkjet | 6x4" 4800 x1200 DPI | 3 colour CMY | Yes | *Card Slots PictBridge 2.4" LCD USB 2.0 Hi-Speed* | 87% What Digital Camera | TESTED DEC 06 |
| | Epson Picture-Mate 100 | £60 Street price | Inkjet | 6x4" 5760 x1440 DPI | 4 colour CMYK | Yes | *Card Slots PictBridge 1.5" LCD* | 89% What Digital Camera | TESTED DEC 05 |
| | Sony DPP-FP35 | £60 Street price | Dye-sub | 6x4" 300 DPI | 3 colour CMY | Yes | *PictBridge* | | NOT YET TESTED |
| | Agfa Photo APII00 | £75 Street price | Dye-sub | 6x4" 300 DPI | 3 colour CMY | Yes | *Wi-fi, bluetooth and infrared compatible* | | NOT YET TESTED |
| | HP Photo-smart A618 | £80 Street price | Inkjet | 6x4" 5x7" 4x12" 4800 DPI | 3 colour CMY+ Vivera | Yes | *Card Slots PictBridge 2.5" LCD USB 2.0* | 86% What Digital Camera | TESTED TESTS 06 |
| | Canon Selphy CP740 | £80 Street price | Dye-sub | 6x4" 300 DPI | 3 colour CMY+ over coating | Yes | *Card Slots PictBridge Integrated USB cable 1.5" LCD* | | NOT YET TESTED |
| | Panasonic KX-PX2E | £80 Street price | Dye-sub | 6x4" 300 DPI | 3 colour CMY+ Overcoat | Yes | *SD card slot PictBridge 1.5" LCD* | | NOT YET TESTED |
| | Sony DPP-FP55 | £90 Street price | Dye-sub | 6x4" 300 DPI | 3 colour CMY | Yes | *SD/MS Card slots PictBridge 2.0" LCD* | 82% | TESTED NOV 06 |
| | Canon Selphy DS 810 | £95 Street price | Inkjet | 6x4" 4800 x 1200 DPI | 4 colour CMYK | Yes | *Card Slots PictBridge 2.5" LCD USB* | 84% | TESTED JAN 06 |
| | Canon Pixma Mini 260 | £100 Street price | Inkjet | 6x4" 9600 x2400 DPI | 4 colour CMYK | Yes | *Card Slots PictBridge USB 2.0 Hi-Speed 2.5" LCD* | | NOT YET TESTED |
| | Epson Picture-Mate 500 | £100 Street price | Inkjet | 6x4" 5760 x1440 DPI | 6 colour CMYK + Light Cyan Light Mag. | Yes | *Card Slots PictBridge 2.4" LCD* | 91% What Digital Camera GOLD AWARD | TESTED DEC 06 |
| | Epson Picture-Mate 240 | £100 Street price | Inkjet | 6x4" 5760 x1440 DPI | 4 colour CMYK | Yes | *Card Slots PictBridge 2.5" LCD* | 85% What Digital Camera | TESTED JAN 07 |
| | HP Photo-smart A710 | £100 Street price | Inkjet | 6x4" 4800 x1200 DPI | 3 colour CMY | Yes | *Card Slots PictBridge 2.5" LCD USB 2.0 4Gb memory* | | NOT YET TESTED |
| | Agfa Photo AP2300 | £100 Street price | Dye-sub | 6x4 300 DPI | 3 colour CMY | Yes | *Multi-format card reader PictBridge 2.4" LCD* | | NOT YET TESTED |
| | Kodak Easy-Share 500 | £110 Street price | Dye-sub | 6x4" 300 DPI | 3 colour CMY | Yes | *Card Slots PictBridge 3.5" LCD BlueTooth* | | NOT YET TESTED |
| | Canon Selphy ES1 | £120 Street price | Dye-sub | 6x4" 300 x600 DPI | 3 colour CMY+ over coating | Yes | *Card Slots PictBridge Integrated USB cable 2.5" LCD* | 86% What Digital Camera | TESTED NOV 07 |
| | Canon Selphy CP750 | £120 Street price | Inkjet | 6x4" 4800 x1200 DPI | 3 colour CMY | Yes | *Card Slots PictBridge USB 2.0 2.5" LCD* | | NOT YET TESTED |
| | Sagem Photo Easy 260 | £120 Street price | Dye-sub | 6x4" 300 DPI | 3 colour CMY | Yes | *Windows PC only PictBridge Infra Red* | 83% | TESTED JUL 07 |
| | Panasonic KX-PX20E | £160 Street price | Dye-sub | 6x4" 300 DPI | 3 colour CMY+ Overcoat | Yes | *SD card slot PictBridge 3.6in LCD* | 86% What Digital Camera | TESTED NOV 07 |
| | Epson Picture-Mate 280 | £180 Street price | Inkjet | 6x4" 5760 x1440 DPI | 4 colour CMYK | Yes | *Card Slots PictBridge 2.5" LCD Built-in CD-RW/CD-R* | | NOT YET TESTED |

## A4 Desktop Printers

| | | | TYPE | RESOLUTION | INKS | BORDERLESS | COMMENTS | SCORES | |
|---|---|---|---|---|---|---|---|---|---|
| | Canon iP1800 | £35 Street price | Inkjet | A4 4800 x1200 DPI | 4 colour CMYK Chroma Life 100 Pigment K | Yes | *PictBridge USB2.0* | 83% | TESTED JULY 07 |
| | Epson D92 | £40 Street price | Inkjet | A4 5760 x1440 | 4 colour CMYK DuraBrite Ultra Ink | Yes | *PictBridge USB2.0* | | NOT YET TESTED |
| | Canon iP2500 | £40 Street price | Inkjet | A4 4800 x1200 DPI | 4 colour CMYK Chroma Life 100 Pigment K | Yes | *PictBridge USB2.0 Hi-speed* | | NOT YET TESTED |
| | Lexmark Z845 | £55 Street price | Inkjet | A4 4800 x1200 DPI | 4 colour CMYK 2 ink tanks | Yes | *Optional 6 colour printing USB 2.0 PictBridge* | | NOT YET TESTED |
| | Canon iP3500 | £60 Street price | Inkjet | A4 4800 x1200 DPI | 4 colour CMYK Single ink tanks | Yes | *USB 2.0 ChromaLife 100 Tech. PictBridge* | | NOT YET TESTED |
| | Epson Stylus Photo R265 | £60 Street price | Inkjet | A4 5760 x1440 DPI | 6 colour CMYK dye, light CM Single ink tanks | Yes | *PictBridge Print to CD/DVD Claria ink* | 82% | TESTED JULY 07 |
| | Epson Stylus Photo R220 | £70 Street price | Inkjet | A4 5760 x1440 DPI | 6 colour CMYK dye, light CM Single ink tanks | Yes | *Print onto CD/DVD PictBridge* | | NOT YET TESTED |
| | Epson Stylus Photo R240 | £70 Street price | Inkjet | A4 5760 x1440 DPI | 4 colour CMYK dye Single ink tanks | Yes | *PictBridge USB2.0 Card slots* | 87% What Digital Camera | TESTED FEB 06 |
| | HP D5160 | £80 Street price | Inkjet | A4 4800 x1200 DPI | 6 colour Dye CMYK Light CM 3 ink tanks | Yes | *PictBridge Card slots USB2.0* | | NOT YET TESTED |
| | Canon iP4500 | £80 Street price | Inkjet | A4 9600 x2400 DPI | 5 colour CMYK Pigment K | Yes | *PictBridge USB 2.0 CD/DVD direct print* | | NOT YET TESTED |
| | Epson Stylus R360 | £90 Street price | Inkjet | A4 5760 x1440 DPI | 6 colour CMYK dye, light CM Single ink tanks | Yes | *PictBridge Card slots 3.5in LCD Print to CD/DVD Claria ink* | 88% What Digital Camera | TESTED JULY 07 |
| | HP D7160 | £90 Street price | Inkjet | A4 4800 x1200 DPI | 6 colour Dye CMYK Light CM Single ink tanks | Yes | *PictBridge Card slots USB 2.0* | | NOT YET TESTED |
| | Canon iP5300 | £100 Street price | Inkjet | A4 9600 x2400 DPI | 5 colour CMYK dye Pigment K Single ink tanks | Yes | *PictBridge USB 2.0 Hi-speed* | 91% What Digital Camera GOLD AWARD | TESTED JULY 07 |
| | Canon iP6700D | £105 Street price | Inkjet | A4 9600 x2400 DPI | 6 colour CMYK dye, pale CM Single ink tanks | Yes | *PictBridge Card slots 3.5in LCD USB 2.0 Hi-speed* | | NOT YET TESTED |
| | HP D7360 | £120 Street price | Inkjet | A4 4800 x1200 DPI | 6 colour Dye CMYK Light CM Single ink tanks | Yes | *PictBridge Card slots USB 2.0* | 86% What Digital Camera | TESTED JULY 07 |
| | Epson Stylus Photo R340 | £120 Street price | Inkjet | A4 5760 x1440 DPI | 6 colour CMYK dye, light CM Single ink tanks | Yes | *PictBridge Card slots 2.4in LCD Print to CD/DVD* | | NOT YET TESTED |
| | Canon iP90V | £170 Street price | Inkjet | A4 4800 x1200 DPI | 4 colour CMYK Pigment K Chroma Life 100 | Yes | *PictBridge IRDA Optional: Bluetooth Battery pack USB 2.0* | | NOT YET TESTED |
| | Epson Stylus R800 | £225 Street price | Inkjet | A4 5760 x1440 DPI | 8 colour CMYKMRB + Gloss optimiser | Yes | *PictBridge UltraChrome HI Gloss ink Photo & matt black inks* | 88% What Digital Camera | TESTED MAR 05 |
| | Olympus P-440 | £350 Street price | Dye-sub | A4 314 DPI | 3 colour CMY + overcoat | No | *xD card slot 1.8in LCD USB 1.1* | 87% What Digital Camera | TESTED FEB 04 |
| | Kodak I400 | £360 Street price | Dye-sub | A4 301 DPI | 3 colour CMY + overcoat | No | *Gloss or matt overcoat depending on ribbon used* | 89% What Digital Camera | TESTED NOV 05 |



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# A3 Desktop Printers

| | | | TYPE | RESOLUTION | INKS | BORDERLESS | COMMENTS | SCORES | |
|---|---|---|---|---|---|---|---|---|---|
| | Canon iX4000 | £200 Street price | Inkjet | A3+ 4800 x1200 DPI | 4 colour Dye CMYK Single ink tanks | Yes | PictBridge USB 2.0 Hi-speed | 81% | TESTED JULY 06 |
| | Canon iX5000 | £250 Street price | Inkjet | A3+ 4800 x1200 DPI | 4 colour Dye CMYK Single ink tanks | Yes | PictBridge USB 2.0 Hi-speed | | NOT YET TESTED |
| | Epson Stylus Photo I400 | £260 Street price | Inkjet | A3+ 5760 x1440 DPI | 6 colour Dye CMYK Light CM Single ink tanks | Yes | Print to CD / DVD Claria ink USB 2.0 Hi-speed | 90% What Digital Camera GOLD AWARD | TESTED APR 07 |
| | Epson Stylus Photo R1800 | £360 Street price | Inkjet | A3+ 5760 x1440 DPI | 8 colour CMYRBKK + gloss optimiser | Yes | UltraChrome Hi-Gloss ink USB 2.0 Hi-speed/ Firewire | 89% What Digital Camera | TESTED OCT 06 |
| | Canon Pro 9000 | £400 Street price | Inkjet | A3+ 4800 x2400 DPI | 8 colour Dye CMYKRG pale CM, Single ink tanks | Yes | PictBridge USB 2.0 Hi-speed | 88% What Digital Camera | TESTED MAR 07 |
| | HP B9180 | £430 Street price | Inkjet | A3+ 4800 x1200 DPI | 8 colour Pigment Inc. 3x grey inks | Yes | Vivera ink | 93% What Digital Camera GOLD AWARD | TESTED MAY 06 |
| | Epson Stylus Photo R2400 | £470 Street price | Inkjet | A3+ 5760 x1440 DPI | 8 colour CMYK Light CMK Light light K | Yes | UltraChrome K3 ink USB 2.0 Hi-speed/ Firewire | 90% What Digital Camera GOLD AWARD | TESTED OCT 05 |
| | Canon Pixma Pro 9500 | £550 Street price | Inkjet | A3+ 4800 x 2400 DPI | 10 Colour | Yes | FINE print technology/ Fine art paper support/ USB 2.0 Hi-speed | | TESTED OCT 2007 |

# Multi Functional

| | | | PRINTER | RESOLUTION | SCANNER | FAX | COMMENTS | SCORES | |
|---|---|---|---|---|---|---|---|---|---|
| | Lexmark X4550 | £100 Street price | Inkjet Four colour CMYK (Opt. 6 col) | A4 4800 x1200 | A4 Flatbed 600x 1200 DPI 19200 x 19200 DPI (enhanced) | No | Card slots PictBridge | 84% What Digital Camera | TESTED AUG 2007 |
| | HP C5180 | £100 Street price | Inkjet Six colour CMYK Light CM | A4 4800 x1200 DPI | A4 Flatbed 4800 x 2400 DPI | No | Card slots 2.4in LCD Copier | 87% What Digital Camera | TESTED DEC 2006 |
| | Epson Stylus RX520 | £130 Street price | Inkjet Four colour CMYK | A4 5760 x1440 DPI | A4 Flatbed 35mm film 2400 x 1200 DPI | No | Card slots 1.5in LCD Copier USB 2.0 Hi-speed | 90% What Digital Camera GOLD AWARD | TESTED MAY 2006 |
| | Epson Stylus RX560 | £130 Street price | Inkjet Six colour CMYK Light CM | A4 5760 x1440 DPI | A4 Flatbed 35mm film 2400 x 1200 DPI | No | Card slots 2.5in LCD Copier USB 2.0 Hi-speed | 88% What Digital Camera | TESTED AUG 2007 |
| | Kodak 5300 | £140 Street price | Inkjet Six colour CMYK Pht. B | A4 5760 x1440 DPI | A4 Flatbed tbc | No | PictBridge, 2 cartridge systems | 89% What Digital Camera | TESTED AUG 2007 |
| | Canon Pixma MP600 | £130 Street price | Inkjet Five colour CMY 2xK | A4 9600 x2400 DPI | A4 Flatbed 2400 x 4800 DPI | No | Card slots 2.5in LCD Copier USB 2.0 Hi-speed | 91% What Digital Camera GOLD AWARD | TESTED AUG 2007 |
| | Canon Pixma MP530 | £150 Street price | Inkjet Four colour CMYK | A4 4800 x1200 DPI | A4 Flatbed 2400 x 1200 DPI | Yes | Card slots Copier, Fax USB 2.0 Hi-speed | 82% | TESTED AUG 2006 |
| | Epson Stylus RX640 | £180 Street price | Inkjet Six colour CMYK Light CM | A4 5760 x1440 DPI | A4 Flatbed 35mm film 6400 x 3200 DPI | No | Card slots 2.5in LCD Copier USB 2.0 Hi-speed | | NOT YET TESTED |
| | Canon MP 970 | £250 Street price | Inkjet Seven colour | A4 9600 x2400 DPI | A4 Flatbed 35mm film Mnt. slide 4800 x 9600 DPI | No | Card slots Ethernet networking 7 single inks ChromaLife 100 Inch. | | NOT YET TESTED |

# Scanners

| | | | TYPE | RESOLUTION | TRANSPARENCY | SPEED | OTHER | SCORES | |
|---|---|---|---|---|---|---|---|---|---|
| | Canon LiDE 90 | £60 Street price | Flat-bed | 2400 x4800 ppi | - | - | 16 / 8 bit USB 2.0 Hi-speed | | NOT YET TESTED |
| | HP Scanjet 3800 | £60 Street price | Flat-bed | 2400 x4800 ppi | 35mm | - | 16 / 8 bit USB 2.0 Hi-speed | | NOT YET TESTED |
| | Epson V100 | £70 Street price | Flat-bed | 3200 x9600 ppi | 35mm | 3.2D | 16 / 8 bit USB 2.0 Hi-speed | 88% What Digital Camera | TESTED NOV 07 |
| | HP Scanjet G3010 | £75 Street price | Flat-bed | 4800 x9600 ppi | 35mm | 3.2D | 48 bit USB 2.0 Hi-speed | 80% | TESTED NOV 07 |
| | Canon LiDE 600F | £95 Street price | Flat-bed | 4800 x9600 ppi | 35mm | - | 16 / 8 bit FARE level 3 USB 2.0 Hi-speed | 90% What Digital Camera GOLD AWARD | TESTED NOV 07 |
| | Epson V350 | £100 Street price | Flat-bed | 4800 x9600 ppi | 35mm | 3.2D | 16 / 8 bit USB 2.0 Hi-speed | 91% What Digital Camera GOLD AWARD | TESTED NOV 07 |
| | HP Scanjet G4010 | £120 Street price | Flat-bed | 4800 x9600 ppi | 35mm | - | 48 bit USB 2.0 Hi-speed | | NOT YET TESTED |
| | Epson 4490 | £130 Street price | Flat-bed | 4800 x9600 ppi | 35mm 120 | 3.4D | 16 / 8 bit Digital ICE USB 2.0 Hi-speed | 91% What Digital Camera GOLD AWARD | TESTED MAY 06 |
| | Canon 8400F | £140 Street price | Flat-bed | 3200 x6400 ppi | 35mm 120 | 3.3D | 16 / 8 bit FARE level 3 USB 2.0 Hi-speed | 91% What Digital Camera GOLD AWARD | TESTED APR 05 |
| | Canon 8600F | £140 Street price | Flat-bed | 4800 x9600 ppi | 35mm 120 | | 16 / 8 bit FARE level 3 USB 2.0 Hi-speed | 87% What Digital Camera | TESTED NOV 07 |
|  | Plustek 7300 | £145 Street price | Film | 7200 ppi | 35mm | 3.5D | 16 / 8 bit Silverfast Dust & Scratch Removal USB 2.0 Hi-speed | NEW | NOT YET TESTED |
| | Canon 8800F | £150 Street price | Flat-bed | 4800 x 9600 ppi | 35mm 120 | - | 16 / 8 bit FARE level 3 USB 2.0 Hi-speed | | NOT YET TESTED |
| | HP Scanjet 4890 | £170 Street price | Flat-bed | 4800 x9600 ppi | 35mm 120 5x4" | - | 16 / 8 bit USB 2.0 Hi-speed | 81% | TESTED MAR 06 |
| | HP Scanjet G4050 | £200 Street price | Flat-bed | 4800 x9600 ppi | 35mm 120 5x4" | - | 48 bit Dust & scratch removal USB 2.0 Hi-speed | 85% What Digital Camera | TESTED NOV 07 |
| | Epson 4990 | £260 Street price | Flat-bed | 4800 x9600 ppi | 35mm 120 5x4" 10x8" | 4.0D | 16 / 8 bit Digital ICE USB 2.0 Hi-speed | 90% What Digital Camera GOLD AWARD | TESTED MAY 05 |
| | Epson V700 | £360 Street price | Flat-bed | 6400 x9600 ppi | 35mm 120 5x4" 10x8" | 4.0D | 16 / 8 bit Digital ICE USB 2.0 Hi-speed Firewire | 92% What Digital Camera GOLD AWARD | TESTED MAY 06 |
| | Canon 9950F | £370 Street price | Flat-bed | 4800 x9600 ppi | 35mm 120 5x4" 10x8" | 3.8D | 16 / 8 bit FARE level 3 USB 2.0 Hi-speed Firewire | | NOT YET TESTED |
| | Nikon Coolscan V | £460 Street price | Film | 4000 ppi | 35mm | 4.2D | 16 / 8 bit Digital ICE USB 2.0 | | NOT YET TESTED |
| | Epson V750 | £490 Street price | Flat-bed | 6400 x9600 ppi | 35mm 120 5x4" 10x8" | 4.0D | 16 / 8 bit Digital ICE USB 2.0 Hi-speed Firewire Fluidmount | 92% What Digital Camera GOLD AWARD | TESTED AUG 06 |
| | Nikon Coolscan 5000 | £800 Street price | Film | 4000 ppi | 35mm | 4.8D | 16 / 8 bit Digital ICE USB 2.0 | | NOT YET TESTED |

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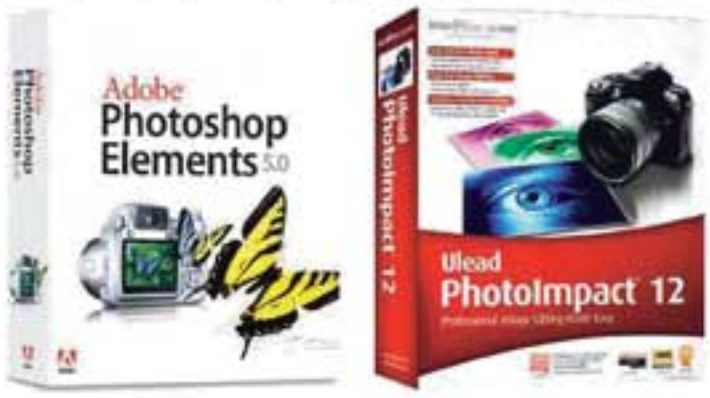
# BUYER'S GUIDE

Software advice and our full product listings



# What Software

## The best applications to sort, edit and enhance your images




## Buying Advice

Top tips for buying software

For a lot of people, digital photography means just taking their memory card to a high-street lab and getting prints made. For others, it means storing images on the computer or building web galleries. There's a bewildering variety of software available to facilitate everyone's needs and budget – from simple, automated fixes to powerful image-editing suites. The most well-known is image enhancement and manipulation software, such as the ubiquitous Adobe Photoshop. Then there's the plethora of organising, viewing and image-management software. These categories are beginning to merge with the latest-generation apps such as Photoshop Elements 5 and Corel PaintShop Pro Photo XI, which perform both functions. Raw processing software, designed specifically for working with Raw image files, is a growing sector. And then there are the many specialist applications and Photoshop plug-ins that do specific things such as create panoramas, sharpen your pictures or enlarge them beyond their natural size. WDC regularly tests the most popular, the most useful and even some of the more unusual software designed to help you get the best from your images. And some of it is even free!

### CHOOSING Software

**Download or CD?** Many smaller applications can only be downloaded from the web, but for bigger applications this can be time-consuming. A CD version also ensures you have a back-up copy should you suffer any PC problems. Make a back-up CD of any software you download, to be on the safe side.

**Judge your needs** While we love Adobe Photoshop at WDC, it's a complicated program and unnecessary if you just want to view your pictures and fix the occasional redeye problem.

**System requirements** Check you're buying software that's compatible with your system – Mac software won't work on a PC and some programs require powerful processors, graphic cards or RAM capacity.

**Keep up to date** Check for software updates – bug-fixes, security updates or even new technology is often added to software on an ongoing basis. These should be free from the developer's website, though new full versions of software usually have to be paid for, either for a reduced rate upgrade price or for full price.

| | | | TYPE | PLATFORM | SUMMARY | SCORES | TESTED |
|---|---|---|---|---|---|---|---|
| | Adobe Photoshop Album SE<br>www.adobe.com/uk | FREE | Organising software | Win | This starter edition is easy to use and the photo-sharing functions are well worth a look | 76% | FEB 2007 |
| Snapfire | Corel Snapfire LJ<br>www.corel.com | FREE | Organising software | Win | A fun, well thought out program. Digital newbies will like Snapfire's friendly look and easy to use dialogues | 80% | FEB 2007 |
| | GIMP 5<br>www.gimp.org | FREE | Image editing suite | Win/ Mac/ Unix | Very powerful photo-editing tools with support for layers, channels etc. Good expandability | 87% | FEB 2007 |
| | Google Picasa 2<br>www.google.com | FREE | Organising software | Win | Easy to use with powerful search tools, this brings the power of Google to your pictures folder | 85% | FEB 2007 |
| | IrfanView 4<br>www.irfanview.com | FREE | Image editing suite | Win | For those wanting to explore the potential of freeware Photoshop filters without having Photoshop | 78% | FEB 2007 |
| | Kodak Easyshare 6.3<br>www.kodak.com | FREE | Organising software | | Most compact users will find all the tools they need plus advanced browsing features | 78% | SEP 2006 |
| | PosteRazor<br>http://posterazor.sourceforge.net | FREE | Printing enlargement software | Win/ Mac | 'Image-tiling' software enabling you to make big prints without a big printer | 88% | MAY 2007 |
| | Restoration 2.5<br>www.snapfiles.com | FREE | Image recovery software | Win | Image recovery software for accidentally deleted files | | NOT TESTED |
| | ToneUp Studio<br>www.toneupstudio.com | £8 | Raw converter/ Nikon custom curves | Win | An inexpensive alternative to Nikon Capture with the added capability to upload custom curves to your Nikon | 85% | JUN 2006 |
| | Tesco PhotoRestyle<br>www.tesco.com | £10 | Image editing suite | Win | Basic editing tools and no Raw support but fantastic value for money | 91% | FEB 2007 |
| | Andy B/W Pro<br>www.nesi.com | £10 | Bibble plug-in | Win/ Mac | A great Bibble plug-in that simulates conventional B/W film and paper combinations | 85% | OCT 2006 |
| | StudioLine Photo Classic 3<br>www.studioline.net | £16 | Image editing suite | Win | Impressive functionality and more intuitive than older versions, this has most of the tools a hobbyist needs | 81% | JUN 2006 |
| | Software Imaging Inksaver<br>www.inkdive.com | £17.50 | Printing software | Win | A useful program that will save you money and has virtually no effect on print quality under normal use | 89% | APR 2006 |
| | Acdsee Pro Photo Manager<br>www.acdsee.co.uk | £17.50 | Basic editing software | Win | Basic but easy to use and offers more control than most dedicated software packages | 80% | JULY 2007 |
| | Carbonite PC Backup<br>www.carbonite.com | £25 | Online-backup software | Win | Simple and cost-effective way of backing up your documents | 87% | JUN 2007 |
| | Ulead Photo Impact 12<br>www.corel.com/uk | £27 | Slide-show and disc creation | Win | A cheaper rival to Photoshop (score based on previous version) | 88% | FEB 2006 |
| | Roxio Photo Suite 8<br>www.roxio.com | £30 | Organising and editing Suite | Win | Useful tools and some unique features make this budget editor worth a look | | NOT TESTED |
| | FixerLabs FixerBundle<br>www.fixerlabs.com | £30 | Image Optimisation plug-ins | Win/ Mac | FocusFixer and NoiseFixer work very well and all the tools are intuitive to use | 83% | MAR 2007 |
| | BreezeBrowser Pro<br>www.breezesys.com | £33 | Raw converter/ image browser | Win | Good general purpose browser with Raw support, especially for Canon cameras | 84% | OCT 2005 |
| | Iridius Pro Actions LJ<br>www.iridius.co.uk | £34 | Photoshop actions suite | Win/ Mac | For the busy photographer, the Iridius Action set is a fantastic, time-saving lifesaver | 91% | NOV 2004 |
| | Bibble Lite 4.9.5<br>www.bibblelabs.com | £35 | RAW converter | Win/ Mac | Plenty of features that allow silky looking images and it works with Adobe Bridge | 91% | JULY 2007 |
| | DxO Optics Pro 4.5<br>www.dxo.com | £40 Basic | Image correction | Win/ Mac | Fantastic workflow and optical correction tool - try the download and prepare to be amazed | 91% | MAY 2007 |
| | Silver Oxide Landscape<br>www.silveroxide.com | £45 | Photoshop plug-in | Win/ Mac | A pair of plug-ins to enhance colour and tonality in landscape pictures | 80% | MAY 2006 |



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| | | | TYPE | PLATFORM | SUMMARY | SCORE | |
|---|---|---|---|---|---|---|---|
| | Fixerlabs SizeFixer SLR<br>www.fixerlabs.com | £50 | Resizing software | Win/Mac | Reasonably effective upscaling but slow compared to similar products | 69% | TESTED MAR 2005 |
| | PixelGenius Photokit Sharpener<br>www.pixelgenius.com | £55 | Image sharpening | Win/Mac | Image sharpening workflow tool, from capture to output | 91% | TESTED MAY 2004 |
| | PixelGenius Photokit Color<br>www.pixelgenius.com | £55 | Photoshop colour tools/effects | Win/Mac | Time-saving software capable of a wide variety of excellent results | 90% | TESTED MAY 2005 |
| | Adobe PS Elements 5.0<br>www.adobe.com | £55 | Image editing suite | Win/Mac (v4) | Great features and all the good bits of Photoshop CS2 without the hefty cost | 90% | TESTED NOV 2006 |
| | DxO FilmPack 1.1<br>www.dxo.com | £60 | Image editor | Win/Mac | Fantastic software for replicating film-looks from digital images | 90% | TESTED JAN 2007 |
| | Magix Photo & Graphic Design<br>www.magix.net | £60 | Editing and graphics software | Win | Easy to use image editing and graphics design software | | NOT YET TESTED |
| | Capture One LE 3.7.7<br>www.phaseone.com | £65 | Raw workflow | Win/Mac | Simplified version of Raw software Capture One (see below) | | NOT YET TESTED |
| | iCorrect Edit Lab Pro 5.0<br>www.colourconfidence.com | £70 | Colour correction | Win/Mac | Powerful colour correction tools for the beginner or advanced photographer | 86% | TESTED APR 2006 |
| | Photo Zoom Pro 2<br>www.benvista.com | £75 | Resizing software | Win/Mac | Superior alternative to Photoshop for high-quality enlargements | 84% | TESTED JUN 2007 |
| | Real Viz Stitcher Express 2<br>www.dpsystems.com | £80 | Panorama creator | Win/Mac | Simple interface and powerful stitching at a fair price. (Score based on previous version) | 88% | TESTED OCT 2005 |
| | Corel Paint Shop Pro X1<br>www.corel.co.uk | £80 | Image editing suite | Win | Not a major improvement over PSP X but still offers a lot of value for money | 89% | TESTED NOV 2006 |
| | Imagenomic Potrature<br>www.imagenomic.com | £85 | Portrait editing software | Win/Mac | An essential plug-in for enchancing and manipulation portrait shots | 90% | TESTED OCT 2007 |
| | AlienSkin Exposure<br>www.alienskin.com | £100 | Image editor/PS plug-in | Win/Mac | Fun and useful software that mimics the unique characteristics of individual film stocks | 85% | TESTED APR 2006 |
| | Extensis Portfolio 8<br>www.extensis.com | £100 | Digital asset management | Win/Mac | Powerful, fast and professional DAM system, but complicated for home use | 86% | TESTED MAR 2006 |
| | Genuine Fractals 5<br>www.ocfsystems.com | £105 | Resizing plug-in | Win/Mac | Good results for anyone who wants to make large prints from their digital photographs | 88% | TESTED SEP 2005 |
| | Nikon Capture NX<br>www.nikon.co.uk | £120 | Raw converter/organiser | Win/Mac | Nikon's premium Raw converter is one of the best tools for getting the best from your NEF files | 87% | TESTED OCT 2006 |
| | iViewMedia Pro 3<br>www.iview-multimedia.com | £120 | Digital asset management | Win/Mac | Catalogues and organises a wide variety of formats quickly and effectively, with useful new features | 87% | TESTED FEB 2006 |
| | Vertus Fluid Mask<br>www.vertustech.com | £160 | Cut out plug-in | Win/Mac | Sophisticated tool makes cut-outs easy to perform | 88% | TESTED JAN 2006 |
| | Adobe Lightroom 1.0<br>www.adobe.com/uk | £205 | Raw workflow and editing | Win/Mac | Very cool workflow solution for non-destructive file management and editing | 90% | TESTED APR 2007 |
| | Apple Aperture 1.5<br>www.apple.com/uk | £219 | Raw workflow and editing | Mac | The latest update improves on v1.0, but not as fast as Lightroom and only for Mac users | 88% | TESTED JUN 2007 |
| | Capture One<br>www.phaseone.com | £250 | Raw workflow | Win/Mac | Well-respected and powerful Raw workflow tool. A cheaper LE version is also available | 89% | TESTED OCT 2005 |
| | Corel Draw X3<br>www.corel.com | £350 | Graphics editing suite | Win | Full graphic suite includes the excellent Photo-Paint X3 software | 87% | TESTED APR 2006 |
| | Adobe Photoshop CS3<br>www.adobe.com/uk | £570 | Image editing suite | Win/Mac | The most comprehensive editing software on the market, building on the success of CS2 | 90% | TESTED APR 2007 |

# What Digital Camera Contacts

Check out these UK distributors' and manufacturers' websites for more info

### CAMERAS
Acer www.acer.co.uk
enQ www.benq.co.uk
Canon www.canon.co.uk
Casio www.exilim.co.uk
Fujifilm www.fujifilm.co.uk
Kodak www.kodak.co.uk
Leica www.leica.co.uk
Nikon www.nikon.co.uk
Olympus www.olympus.co.uk
Panasonic www.panasonic.co.uk
Pentax www.pentax.co.uk
Ricoh www.ricoh-cameras.co.uk
Samsung www.samsungcamera.co.uk
Sigma www.sigma-imaging-uk.com
Sony www.sony.co.uk

### LENSES
Canon www.canon.co.uk
Leica www.leica.co.uk
Lensbaby www.intro2020.co.uk
Nikon www.nikon.co.uk
Olympus www.olympus.co.uk
Pentax www.pentax.co.uk
Schneider www.schneideroptics.com
Sigma www.sigma-imaging-uk.com
Sony www.sony.co.uk
Tamron www.intro2020.co.uk
Tokina www.intro2020.co.uk
Zeiss www.zeiss.com/photo

### FILTERS
B&W www.bwfilter.com
Cokin www.cokin.co.uk
Hitech www.formatt.co.uk
Hoya www.intro2020.co.uk
Lee www.leefilters.com
Sigma www.sigma-imaging-uk.com
Tiffen www.tiffen.com

### FLASHGUNS
Canon www.canon.co.uk
Jessops www.jessops.com
Metz www.intro2020.co.uk
Nikon www.nikon.co.uk
Olympus www.olympus.co.uk
Panasonic www.panasonic.co.uk
Pentax www.pentax.co.uk
Sigma www.sigma-imaging-uk.com
Sony www.sony.co.uk
Sunpak www.intro2020.co.uk

### PRINTERS
Canon www.canon.co.uk
Epson www.epson.co.uk
HP www.hp.co.uk
Kodak www.kodak.co.uk
Lexmark www.lexmark.co.uk
Olympus www.olympus.co.uk
Sagem www.sagem.co.uk
Sony www.sony.co.uk

### INKJET PAPER
Fotospeed www.fotospeed.com
Ilford www.ilford.com
Innova www.innovaart.com
Kentmere www.kentmere.co.uk
Hahnemuhle www.hahnemuehle.com
Harman www.harman-inkjet.com
Olmec www.ici-imagedata.com
Permajet www.novadarkroom.com

### SCANNERS
Canon www.canon.co.uk
Epson www.epson.co.uk
Microtek www.microtek.co.uk
HP www.hp.co.uk
Nikon www.nikon.co.uk
Plustek www.plustek.com/uk

### DIGITAL STORAGE
Archos www.archos.com
Epson www.epson.co.uk
Innoplus www.innoplus.com
Jobo www.jobo.com
LaCie www.lacie.com/uk
Maxtor www.maxtor.com
Smartdisk www.smartdisk.com
Vosonic www.vosonic.com

### MEDIA CARDS
Delkin www.delkin.com
Fujifilm www.fujifilm.com
Kingston www.kingston.com
Lexar www.lexar.com
PNY www.pny.com
Pretec www.pretec.com
Sandisk www.sandisk.co.uk
Sony www.sony.co.uk

### TRIPODS AND HEADS
Benbo www.petersonphotographic.com
Calumet www.calumetphoto.co.uk
Giottos www.giottos.co.uk
Gitzo www.gitzo.co.uk
Gorillapod www.intro2020.co.uk
Jessops www.jessops.com
Manfrotto www.manfrotto.co.uk
National Geographic no website
Slik www.intro2020.co.uk
Uni-Loc www.ukray.com/uniloc
Velbon www.intro2020.co.uk
Wimberley www.tripodhead.com

### BAGS
Billingham www.billingham.co.uk
CCS www.fotolynx.co.uk
Crumpler www.intro2020.co.uk
Domke www.tiffen.com
Heritage www.heritage-bag.com
Jessops www.jessops.com
Kata www.kata-bag.com
Lowepro www.lowepro.com
National Geographic no website
Peli www.peli.com
Storm www.stormcase.com
Tamrac www.intro2020.co.uk
Tenba www.tenba.com

### STUDIO/LIGHTING
Bowens www.bowens.co.uk
Elinchrom www.theflashcentre.com
Hedler www.theflashcentre.com
Interfit www.interfitphotographic.com
Kaiser www.kaiser-fototechnik.de/en
Lastolite www.lastolite.com

**Dont forget to visit the What Digital Camera website for software reviews and tutorials**

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- EOS Integrated Cleaning System
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### Canon EOS 400D

- 10.1 Mega pixels
- 3fps continuous shooting with up to 27 JPEG shots per burst
- 2.5" LCD Screen
- Smooth and easy operation
- Self Cleaning Sensor Unit

Body Price £429.00!! + 18-55mm £479.00!!*

For even more money saving packages on the EOS 400, please visit our website

### NEW EOS 1D Mark III

- 10.1 Megapixels
- 10 Frames per second
- Pre Orders Taken Now!!!

Please visit our website for the latest competitive price!

### EOS 1Ds Mark II

- 16.7 million pixels
- Full Frame CMOS
- Professional Build

Our Price **£4,499.00***

### NEW & In Stock!

**Canon PowerShot G9**

- 12.1 million pixels
- 6 x Optical Zoom
- Optical Image Stabilizer
- RAW image recording
- DIGIC III and iSAPS
- Face Detection
- 3.0" LCD Screen

SRP £429.00

**NOW IN STOCK!**
Our Low Price £349.00

### Canon EOS 5D

- 12.8MP Full frame CMOS Sensor
- Tough, white compact magnesium alloy body
- Large 2.5" LCD • 9-point AF
- 3 fps 60 JPEG image burst • DIGIC II

Our LOW Price **£1,450.00!!**

| | |
|---|---|
| EOS 5D + 2 x Canon BP 511 Batts. | £1489.00 |
| EOS 5D + 24-70mm f/2.8L USM | £2239.00 |
| EOS 5D + 24-105mm f4 L IS USM | £1949.00 |

For even more bundle savings, please phone or visit our website

### Even More Digital Cameras

| | | | |
|---|---|---|---|
| PowerShot A550 | £109.00 | PowerShot S5 IS | £349.00 |
| PowerShot A570 IS | £139.99 | PowerShot G7 | £309.00 |
| PowerShot A650 IS | £269.00 | PowerShot G9 | £349.00 |
| Digital IXUS 70 | £149.99 | EOS 350D | £349.99 |
| Digital IXUS 75 | £169.00 | | |
| Digital IXUS 860 IS | £249.00 | | |
| Digital IXUS 950 IS | £209.00 | | |
| Digital IXUS 960 IS | £299.00 | | |
| Digital IXUS 900 Ti | £215.00 | | |

Full bundle deals with memory & cases, as well as full specification on the new cameras, please see our website

### Canon Printers

| | |
|---|---|
| Pixma iP 4500 NEW | £79.00 |
| Pixma MP520 NEW | £Phone |
| Pixma MP530 | £199.00 |
| Pixma MP600 | £119.00 |
| Pixma MP610 NEW | £Phone |
| Pixma MP810 | £246.00 |
| Pixma MP830 | £249.00 |
| Pixma MP970 NEW | £Phone |
| Pixma Pro 9000 | £399.00 |
| Pixma Pro 9000 | £539.00 |

### CANON LENSES

See our website for bundle pricing with filters

| | | | |
|---|---|---|---|
| EF 14mm f/2.8 L USM | £1,349.00 | EF 500mm f/4.0L USM IS | £4,049.00 |
| EF 14mm f/2.8 L II USM NEW | £Phone | EF 600mm f/4.0L USM IS | £5,574.00 |
| EF 15mm f/2.8 Fish-eye | £530.00 | EF-S 10-22mm f/3.5-4.5 USM | £515.00 |
| EF 20mm f/2.8 USM | £329.00 | EF 16-35mm f/2.8L II USM | £1099.00 |
| EF 24mm f/1.4 L USM | £879.00 | EF 17-40mm f/4L USM | £539.00 |
| EF 24mm f/2.8 USM | £319.00 | EF-S 17-55mm f/2.8 IS USM | £689.00 |
| TSE 24mm f/3.5 L | £899.00 | EF-S 17-85mm f/4-5.6 IS USM | £349.99 |
| EF 28mm f/1.8 USM | £319.99 | EF-S 18-55mm f/3.5-5.6 (unboxed) | £70.00 |
| EF 28mm f/2.8 | £137.00 | EF-S 18-55mm f/3.5-5.6 IS NEW | £Phone |
| EF 35mm f/1.4 L USM | £939.00 | EF 20-35mm f/3.5-4.5 USM | £299.99 |
| EF 35mm f/2 | £187.00 | EF 24-70mm f/2.8L USM | £799.99 |
| EF 50mm f/1.2L USM | £969.99 | EF 24-85mm f/3.5-4.5 USM | £249.00 |
| EF 50mm f/1.4 USM | £248.00 | EF 24-105mm f/4 L IS USM (unboxed) | £579.99 |
| EF 50mm f/1.8 II | £74.99 | EF 24-105mm f/4 L IS USM | £629.00 |
| EF 50mm f/2.5 Macro | £194.99 | EF 28-105mm f/3.5-4.5 II USM | £184.00 |
| EF-S 60mm f/2.8 USM Macro | £229.00 | EF 28-105mm f/4-5.6 Non USM | £109.99 |
| MP-E 65mm f/2.8 1-5xMacro | £719.00 | EF 28-105mm f/4-5.6 USM | £149.00 |
| EF 85mm f/1.2L II USM | £1,259.00 | EF 28-135mm f/3.5-5.6 IS USM | £325.00 |
| EF 85mm f/1.8 USM | £269.99 | EF 28-200mm F3.5-5.6 USM | £279.99 |
| EF 100mm F2 USM | £314.00 | EF 28-300mm f3.5-5.6L IS USM | £1,599.00 |
| EF 100mm f/2.8 Macro USM | £375.00 | EF 55-200mm f/4.5-5.6 II USM | £119.00 |
| EF 135mm f/2 L USM | £719.00 | EF-S 55-250mm f/4-5.6 IS NEW | £Phone |
| EF 135mm f2.8 Soft Focus | £285.00 | EF 70-200mm f2.8 L IS USM | £1,259.00 |
| EF 180mm f/3.5L USM Macro | £999.00 | EF 70-200mm f/4 L IS USM | £745.00 |
| EF 200mm f/2.8L USM | £539.00 | EF 70-200mm f/4L USM | £429.00 |
| EF 300mm f/2.8 L USM | £2,935.00 | EF 70-300mm f4.0-5.6 IS USM | £369.00 |
| EF 300mm f/4.0L USM IS | £888.00 | EF 70-300mm f4.5-5.6 DO IS USM | £799.00 |
| EF 400mm f/2.8L USM IS | £4,869.00 | EF 75-300mm f/4-5.6 III USM | £179.99 |
| EF 400mm f/4 DO IS USM | £4,199.00 | EF 100-400mm f/4.5-5.6L IS USM | £999.99 |
| EF 400mm f/5.6L USM | £866.00 | EF 1.4x / 2x II extender | £219.00 |

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- 12.3 megapixels
- 6fps continuous shooting
- ISO 200-3200
- 51-point AF system
- Quick response with approx 0.13 second power-up
- 3.0" LCD monitor
- Live View with Autofocus
- Durable, magnesium alloy body

**Our Low Competitive prices TBC**

### Nikon D3

- 12.2 megapixel FX (full frame sensor)
- ISO 200 – 6400
- 9fps consecutive shooting
- 51-point AF system
- 3.0" LCD monitor
- Live View with Autofocus
- Highly accurate, durable Kevlar / carbon fiber-composite shutter unit
- Durable Magnesium alloy body

**Our Low Competitive prices TBC**

### Nikon D200 Body

NEW LOW PRICE!

Our Price **£799.00**

- 10.2 Mega Pixels
- 5 frames per second
- Magnesium Alloy Body
- 2.5" LCD Screen
- Instant power-up in just 0.15 seconds, with a shutter release time lag of a mere 50 milliseconds

| | |
|---|---|
| D200 + 17-55mm f2.8 G DX | £1648.99 |
| D200 + 18-200 f3.5-5.6 VR DX | £1,324.00 |
| D200 + 18-70mm f3.5-4.5 DX | £969.00 |
| D200 + MB-D200 Grip | £91.99 |

Please see our website or phone to see many more great offers on the Nikon D200

### Nikon D80 Body

Our Price **£523.00**

- 10.2 Mega Pixels
- 2.5" LCD Screen
- Instant power-up of 0.18 seconds
- 3 frames per second
- High-performance image processing engine: Faithful reproduction of vivid, natural colours with rich tonal graduations

| | |
|---|---|
| D80 + AF-S 18-135mm lens | £699.00 |
| D80 + 18-200 f3.5-5.6 VR DX | £1,043.00 |
| D80 + Battery + MB-D80 grip | £687.00 |
| D80 + Crumpler CF-EU02 Bag | £578.00 |

For even more bundle savings, plus detailed specifications, please visit our website.

### Nikon D40x Body

- 10.2 megapixel
- Continuous shooting at 3 frames per second
- Bright 2.5" LCD screen
- Near instant 0.18 second power-up

Only **£385.00**

D40x + 18-55mm II AF-S DX lens
Our Price: **£449.00**
SRP £599.99

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### Nikon D40

- 6.1 megapixel
- Bright 2.5" LCD
- 2.5 fps continuous shooting

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|---|---|
| D40 Body | £299.99 |
| D40 + 18-55 Mk II lens | £349.99 |

For even more bundles, please visit our website

### Even More Nikon Digital Cameras

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| Coolpix L11 | £74.99 | Coolpix P5000 | £229.99 |
| Coolpix L12 | £109.99 | Coolpix P5100 | £269.99 |
| Coolpix L14 Blue/Silver | £119.99 | D2Xs Body | £2,495.00 |
| Coolpix L12 | £144.99 | | |
| Coolpix S200 | £144.99 | | |
| Coolpix S500 | £149.99 | | |
| Coolpix S510 | £149.99 | | |
| Coolpix S51c | £199.99 | | |
| Coolpix S10 | £239.99 | | |

Full bundle deals with memory & cases, as well as full spec. on the new cameras, please see our website

### Nikon Refurbished Stock

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| D40 | £249.99 |
| D80 | £459.00 |
| AF-S 55-200mm f4-5.6 DX Black | £119.99 |

### Nikon Flashguns

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| SB 400 Speedlight | £149.99 |
| SB 600 Speedlight | £179.99 |
| SB 800 Speedlight | £259.00 |
| SB R200 Speedlight | £119.99 |
| SB R1 Close-Up Remote Kit | £349.99 |
| SB R1C1 Speedlight Commander Kit | |
| SB 27 Speedlight + SS-27 | £499.99 |
| SB-22s Unit + SS-22s | £39.99 |

### Nikon Scanners

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| Coolscan V ED | £432.00 |
| Coolscan 5000 ED | £759.00 |
| Coolscan 9000 ED | £2099.99 |

### Nikon Accessories

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| CS-CPL2 Soft Case for L2/L3/L4 | £8.00 |
| CS-CPS5 Leather Case for S5/S9(5) | £9.99 |
| CS-CPS10 Soft Case for S10 | £12.99 |
| CF-DC1 Semi Soft Case for D40 | £34.99 |
| CF-D50 Semi Soft Case | £39.99 |
| CF-D70 Semi Soft Case | £17.49 |
| CF-D80 Semi Soft Case | £34.99 |
| Digital SLR System Bag | £29.99 |
| CF-D200 Semi Soft Case for D200 | £49.99 |
| Sports Optics Bum Bag | £19.99 |
| Leather Case for Coolpix 4800 | £9.99 |
| Leather Case for Coolpix S3/S4 | £15.00 |
| MS-D70 Battery Holder for CR2 | £9.99 |
| MS-D200 AA Batt. Holder (D200) | £19.99 |
| BM-3 LCD Monitor Cover for D2H | £6.99 |
| BM-4 LCD Monitor Cover for D70 | £6.99 |
| BM-5 LCD Monitor Cover | £6.99 |
| BM-6 LCD Monitor Cover for D200 | £6.99 |
| BM-7 LCD Monitor Cover for D80 | £9.99 |
| MB-D80 Battery Grip for D80 | £119.99 |
| MB-D200 Battery Grip for D200 | £119.99 |
| Nikon Camera Control Pro | £29.99 |
| Nikon Capture NX | £99.99 |
| Nikon WT-2 Wireless Transmitter for D2X | £499.99 |

For even more Nikon accessories, please visit our website

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| AF-S 24-70mm f/2.8G ED | £1,149.00 |
| AF-S 400mm f/2.8G ED VR | £4499.00 |
| AF-S 500mm f/4G ED VR | £379.00 |
| AF-S 600mm f/4G ED VR | £399.00 |
| AF-G 0.5mm f/2.8 ED AF DX | £448.00 |
| AF-D 14mm f/2.8 ED | £1,149.00 |
| AF-D 16mm f/2.8 ED | £499.00 |
| AF-D 20mm f/2.8 | £379.00 |
| AF-D 24mm f/2.8 | £399.00 |
| AF-D 28mm f/2.8 | £179.00 |
| AF-D 30mm f/1.4 | £79.00 |
| AF-D 60mm f/2.8 Micro | £327.99 |
| AF-D 85mm f/1.8 | £389.00 |
| AF-D 85mm f/1.4 | £774.00 |
| AF-S VR 105mm f/2.8 IF ED | £519.00 |
| AF-D 180mm f/2.8 IF ED | £509.00 |
| AF-S 200mm f/2 IF-ED VR | £1,399.00 |
| AF-S 300mm f/2.8G IF-ED VR | £1,790.00 |
| AF-S 400mm f/2.8 II IF-ED | £5,399.00 |
| AF-S 500mm f/4 IF-ED II Black | £4,799.00 |
| AF-S 12-24mm f/4G DX IF ED | £679.00 |
| AF-S 17-55mm f/2.8G IF-ED DX | £849.99 |
| AF-D 18-35mm f/3.5-4.5 | £374.00 |
| AF-S DX 18-55 mm f/3.5-5.6G ED II | £83.00 |
| AF-S 18-70mm f/3.5-4.5 DX Unboxed | £170.00 |
| AF-S 18-135mm f/3.5-5.6G Unboxed | £310.00 |
| AF-S 18-200mm f/3.5-5.6 ED-IF VR DX | £524.99 |
| AF-D 24-85mm f/2.8-4 IF | £425.00 |
| AF-S 28-70mm f/2.8D IF ED | £1,099.00 |
| AF-G 28-80mm f/3.3-5.6G | £79.99 |
| AF-D 28- 05mm f/3.5-4.5 IF | £309.99 |
| AF-G 28-200mm f/3.5-5.6 IF ED S | £189.99 |
| AF-G 28-200mm f/3.5-5.6 IF ED II | £250.00 |
| AF-D 35-70mm f/2.8 | £499.00 |
| AF-S 55-200mm f/4-5.6 DX Black | £139.00 |
| AF-S 55-200mm f/4-5.6 DX Silver | £139.00 |
| AF-S 55-200mm f/4-5.6 VR DX NEW | £239.99 |
| AF-D 70- 80mm f/4.5-5.6 ED Micro | £850.00 |
| AF-S VR 70-300mm f/4.5-5.6G IF ED | £349.00 |
| AF-S 70-200mm f/2.8G IF ED VR | £1,149.00 |
| AF-D 80-400mm f/4.5-5.6 VR | £979.99 |
| AF-S 200-400mm f/4G IF-ED VR | £3,749.00 |
| TC-17E II (AF-S lenses) | £319.00 |
| TC-20E II (AF-S lenses) | £379.00 |

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- 7 Mega pixels • 2.5" LCD
- 7.1x Optical Zoom

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| Caplio R5 | + SanDisk 1GB SD + Tamrac 5206 Case |
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| £125.00 | £139.00* |

## Ricoh Caplio R6

- 7 Mega pixels • 2.7" LCD
- 7.1x Optical Zoom

Available in Silver, Black or Red. Bundles available on our website

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## Ricoh 500SE - B

- 8.13 Mega pixels
- 3x Wide Optical Zoom
- Anti-blur function
- Impact Resistant
- Bluetooth Enabled

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## Ricoh Caplio GR-D

- 8.13 Mega pixels
- 2.5" LCD
- RAW mode
- Aperture priority
- Manual exposure

**SPECIAL OFFER!**
FREE Ricoh GV-1 Viewfinder worth £129.99 when you buy the Ricoh GR-D

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## Ricoh Caplio GX100

- 10 Mega pixels • 3x Optical Zoom
- Program shift & aperture priority modes

Memory card bundles available on our website

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| £349.99 | £399.99 |

## Even More Ricoh

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| Caplio GR D Creative Set | £549.00 |
| Caplio R5 Red/Black/Silver | £125.00 |
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| DB-60 Battery | £29.99 |
| BJ-2 Battery Charger | £39.99 |
| AC4- A AC Adapter | £24.99 |
| GC-1 Leather Case (GR-D) | £29.99 |
| GX Hood & Adaptor HA-1 | £34.99 |
| GX Wide Conv. Lens DW-4 | £69.99 |

## SAMSUNG GX-10

- 10.2 million pixels
- Pentaprism for 95% field of view
- 2.5" LCD (210k pixels)
- 11 point Auto Focus
- Optical Picture Stabilisation
- 3fps Continuous shooting
- Weatherproof body
- 2 Year Warranty

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| Body + 18-55mm | £529.99 |
| Body + 18-55 + 50-200 | £599.00 |
| GX-10 Grip | £139.00 |

### Even More Samsung Digital Cameras

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| Digimax S85 NEW | See Web | NV10 Ti Limited Edition | £164.99 |
| Digimax S1050 | £199.99 | NV11 | £209.99 |
| Digimax L730 NEW | See Web | NV15 NEW | See Web |
| Digimax L74 Wide | £169.99 | NV20 NEW | See Web |
| Digimax L77 Black | £179.99 | | |
| Digimax i70 | £159.99 | | |
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- 14 megapixels
- Image sensor dust protector
- Large 2.5" LCD monitor

**£799.99**

SRP £1,099.99

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High-End Compact Digital Camera

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- New Facial Detection Technology
- Durable Metal Alloy Frame

**New Low Price £959.99**

Body SRP £1,249.99 Lens Sold Seperately

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| FinePix A800 | £89.99 | FinePix F31FD | £139.99 |
| FinePix A820 | £99.99 | FinePix F40 + 512 xD + Case | £179.99 |
| FinePix A920 NEW | £Phone | FinePix F50FD NEW | £Phone |
| FinePix F480 NEW | £Phone | FinePix S5800 NEW | £Phone |
| FinePix s5700+2x 256MB+Case | £159.99 | FinePix s6500FD | £179.99 |
| FinePix Z5FD Silver/Red/Brown | £139.99 | FinePix S8000FD NEW | £Phone |
| FinePix Z10FD NEW | £Phone | FinePix s9600 | £249.99 |
| FinePix Z100fd NEW | £Phone | | |

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| Elements 5 (Win) | £49.99 |
| Elements 5 + Premiere 3 | £99.99 |
| Lightroom 1.0 | £139.00 |
| CS3 | £Phone |

### Nikon

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| Colour Efex Pro 2.0 Std. Ed. | £49.99 |
| Colour Efex Pro 2.0 Select Ed. | £79.99 |
| Colour Efex Pro 2.0 Complete | £149.99 |
| Capture NX | £99.99 |

### DxO Optics

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| DxO Optics Film Pack 1.1 | £44.99* |
| DxO Optics Pro Standard V4 | £89.99* |
| DxO Optics Elite V4 | £170.99 |

### OnOne

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| Photoshop Elements Essentials | £27.95 |
| Photoshop Plug-in Suite | £229.99 |
| Genuine Fractals 5 (Full) | £104.99 |
| Intellihance Pro 4.2 | £119.99 |

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**ColourVision**

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| Spyder2 PRO | £179.99 |
| Spyder2 Suite | £129.99 |
| PrintFIX Pro | £410.00 |
| PrintFIX Pro Suite | £439.99 |

**Huey**

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| Pantone huey | £74.95 |
| Pantone huey PRO | £99.95 |
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| Intuos3 A4 Tablet Pen + Mouse USB Mac/Win | £239.99 |

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| 16mm f2.8 Fisheye | £665.00 | DT 11-18mm f4.5-5.6 | £449.99 |
| 20mm f2.8 | £579.00 | Carl Zeiss T* DT 16-80mm | £549.99 |
| 28mm f2.8 | £169.00 | DT 18-70mm f3.5-5.6 | £115.00 |
| G-Series 35mm f1.4 | £997.00 | DT 18-200mm f3.5-6.3 | £299.00 |
| 50mm f1.4 | £279.00 | 24-105mm f3.5-4.5 | £399.00 |
| 50mm f2.8 Macro | £399.99 | G-Series 70-200mm f2.8 | £1,759.00 |
| Carl Zeiss T* 85mm f1.4 | £997.00 | 75-300mm f4.5-5.6 | £149.99 |
| 100mm f2.8 Macro | £599.00 | G-Series 1.4x Tele Converter | £365.00 |
| Carl Zeiss T* 135mm f1.8 | £1,045.00 | G-Series 2x Tele Converter | £409.00 |
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| G-Series 300mm f2.8 | £4,275.00 | | |
| 500mm f8 Ref ex | £549.99 | | |

For filters, lens cases & deals on the α100, please visit our website

## NEW Sony Alpha α700

- 12.24 megapixels
- Super SteadyShot in camera body
- 3.0" LCD Screen
- Anti-dust system
- Rugged Magnesium Body

**Our Price £Competitive**

**£25.00 deposits taken now for earliest UK delivery**

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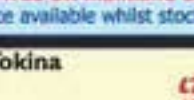

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- Built-in image stabiliser (E-510 Only)
- Supersonic Wave Filter for dust protection
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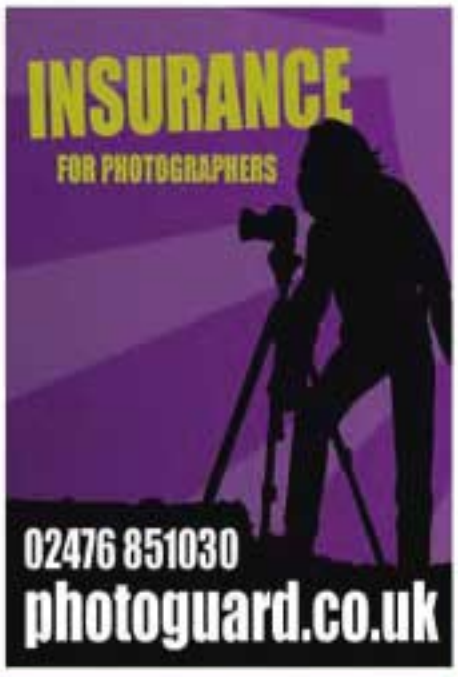

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# The Last Word

## A parting shot from the Editor

# Anyone for Live View?

**Little over a year ago it was a known fact that you couldn't have Live View (the ability to preview and compose a shot using the LCD screen rather than a viewfinder) on a DSLR. The mirror assembly made it impossible.**

Then Olympus went and did it with the E-330. Others followed suit, and now it's one of the must-have features on every new DSLR. So much so that when Sony launched its new alpha 700 DSLR last month the first question asked at the Q&A sessions after the press presentation was 'What, no Live View?'

So how did we go from Live View being a gimmick that had no place on a DSLR to something that is fast becoming almost compulsory? Perhaps the answer may lie in the results of a survey I saw the other day that claimed 80% of new DSLR buyers are upgrading from a compact and only 10% from a 35mm SLR. In the world of compacts everyone uses the LCD screen, and for many of these photo newbies the idea that there may be another way to take pictures has simply never occurred to them. Indeed many are genuinely shocked when they discover, for the first time, that not all DSLRs can do this. Indeed, a camera with no LCD preview is...well, it may as well not have a lens.

Of course, to experienced SLR users the idea of composing and shooting using a fixed LCD is ludicrous. Surely the whole point of an SLR is its mirror-and-prism method of through-the-lens viewing.

The problem is, compact upgraders shopping for a DSLR expect to be able to shoot using the LCD even if, once they buy one, they realise that the viewfinder is far superior. Torn between two DSLRs in the shop, the fact that one may have Live View may well sway them.

Would it sway me? In a word, no. I've managed 25 years of SLR photography without it, but in fact there are a few useful applications for it – using the camera on a tripod, say, where you're set up and waiting for the right moment to press the button.

## Many are genuinely shocked when they discover that not all DSLRs can do this

The tilt and swivel 2.5in LCD screen on the new Panasonic is a truly useful feature and makes low-level and documentary photography much more viable.

But would I rather have the fixed 3in 920,000-dot hi-res LCD screen of the Sony a700 or Nikon D300? Almost certainly. But then, with the D300 you can have the extra resolution AND the Live View. Pity it doesn't tilt and swivel...

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# What Digital Camera Techniques

PART NINE

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# Low Light Photography


Photographing by moonlight p04
How to capture moving lights p06
Shoot fabulous fireworks photos p08
Reduce noise using Elements 5 p12
Essential gear for night shooting p16

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How to Shoot, Edit & Print...

# Low Light

## Your complete guide to low-light photography

The days may be getting shorter but plenty of opportunities still exist for flexing your photographic skills. In this, our ninth techniques supplement, we show you how to make the most of moonlight, capture firework displays and use shutter speeds to their full creative potential. And, as always, Philip Andrews is also on hand to assist you in post-processing your images.

*Nigel Atherton, Editor*


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# Low Light Photography

**Moonlight • Time & Motion • Fireworks • Editing • Gear**

**Above:** Don't let a cloudy night put you off venturing into the dark. Here, the moon is diffused by the cloud, providing a dramatic background for the silhouetted trees

## Moonlight and long exposures

Just as the sun is the key light source for many an image taken during the day, the moon plays this role with photos taken at night. Unlike the sun though, the moon's intensity changes throughout its 29.5-day cycle. It is at its brightest when at its full-moon stage, providing typical exposure times of f/2 at 30 seconds at ISO 100. Just before and just after a full moon are good times for balancing exposures between street lights and the moonlight in a scene, whereas a moonless night allows you to concentrate on recording star trails.

### Metering at night

As the meters contained in most digital cameras are designed to work within the shutter speed range of the camera, few models can be used to measure exposure beyond 30 seconds or so.

In order to solve this problem try metering the scene with the lens at the widest aperture first. Note down the settings and then extrapolate the required exposure for a smaller aperture setting. For example, a setting of 30 seconds at f/2 is the same as 60 seconds at f/2.8, 120 seconds at f/4, 240 seconds at f/5.6 and 480 seconds at f/8. Don't forget to double the exposure time for every full aperture setting change.

The serious night-shooter can obtain more accurate results using a sensitive handheld meter. The best models are very sensitive and, after measuring the available light, provide a range of shutter and aperture combinations that you can use with the scene. If your budget doesn't run to this level then the best option is to make a test exposure and use a 'best guess' shutter

### Settings

With many digital cameras you can change the aperture in fractions of a whole f-stop. It may also be possible to alter the shutter speed selection in smaller increments too. This can, however, make life a little tricky when you are trying to recalculate the correct exposure for a night shot from one aperture shutter speed combination to another. Use the following aperture and shutter speed sequences to help you recalculate your settings:

**Full aperture f-stops:** f/1.4, f/2, f/2.8, f/4, f/5.6, f/8, f/11, f/16, f/22, f/32

**Full shutter speed settings:** 1/30, 1/15, 1/8, ¼, ½, 1, 2, 4, 8, 16, 32, 64 seconds

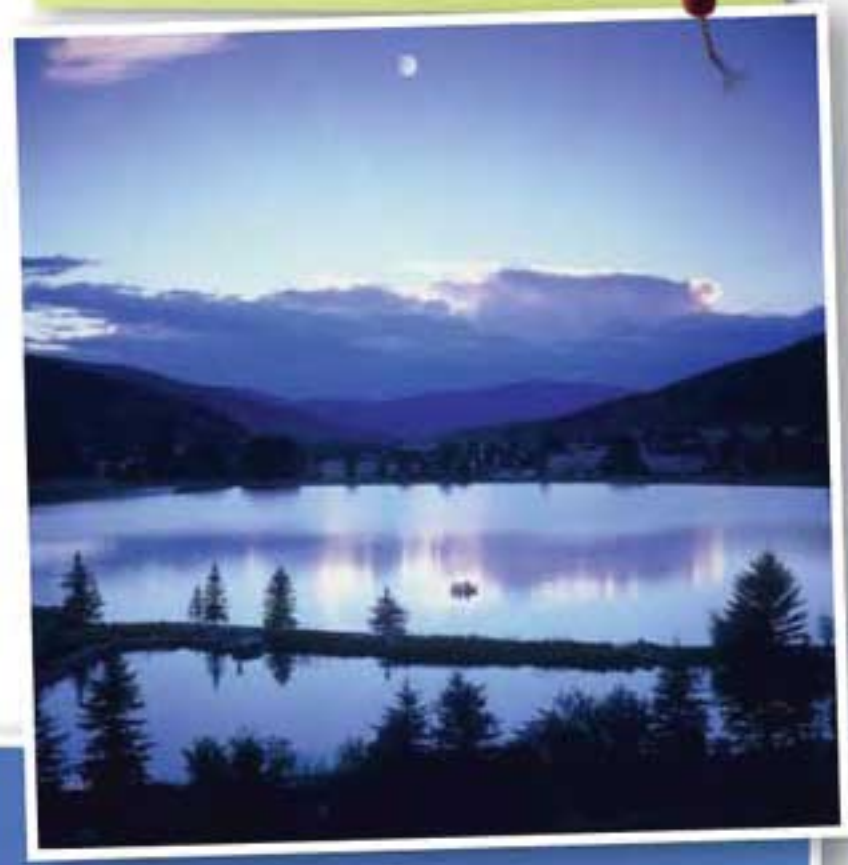
and aperture combination. Next, check the resultant image, re-shooting if necessary.

**Exposures beyond your camera's longest shutter speed**
Keep in mind that to obtain exposures longer than the maximum setting for your camera, you will need to switch to the 'Bulb' mode (and strap the camera to a sturdy tripod). This shutter speed setting keeps the shutter open while the shutter button is depressed. Once the button is released the shutter then closes. It is very difficult, if not almost impossible, to keep the camera steady while holding the shutter button down for minutes at a time, so if you regularly want to photograph under low-light conditions, invest in a cable release that can be locked in the open position. Couple the remote release with a small stopwatch, and a torch, and you are ready for executing the long exposure times necessary for creating moonlit images.

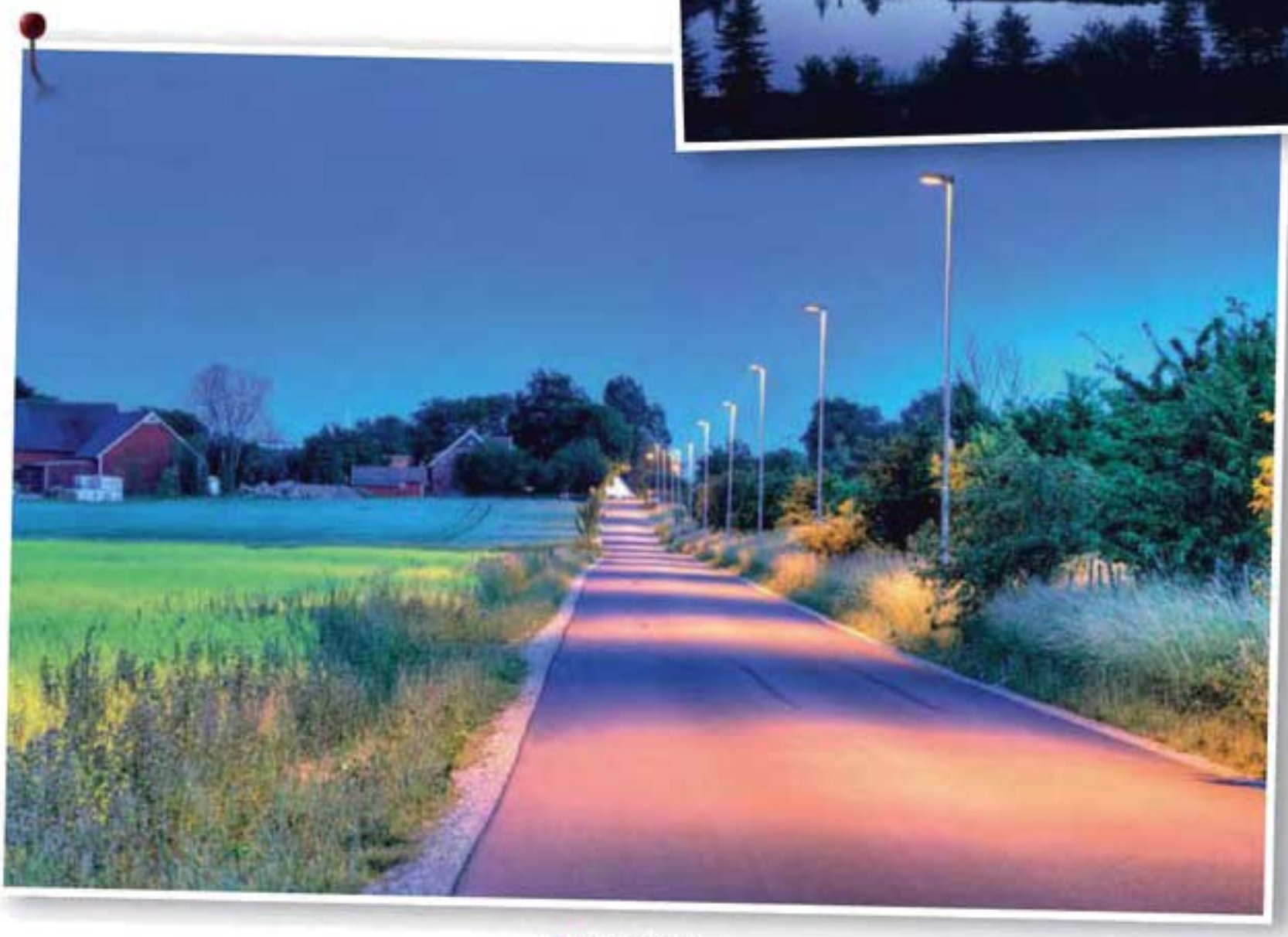
## Scenarios

**Starting exposures for low-light shooting scenarios (at ISO 400):**

- Brightly lit street scene – 1/60sec @ f/4
- City skyline at night – 1sec @ f/2.8
- City skyline just after sunset – 1/60sec @ f/5.6
- Campfire – 1/60sec @ f/4
- Fireworks against dark sky – 1sec @ f/11
- Landscape with full moon – 8secs @ f/2



**Right:** Working with strong silhouettes, great colour and mirrored reflections, this moonlit landscape draws the viewer into the picture as the eye moves towards the distant mountains and rim-lit clouds

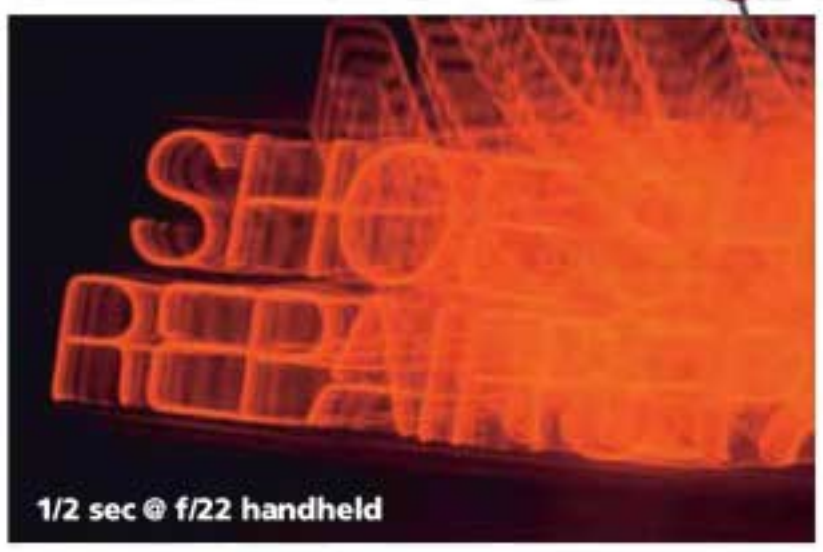


**Below:** Night turns to day, albeit a day filled with strange colours, as this simple country scene is lit with a mixture of moon and street lights. The key to revealing these colours is ensuring that you have enough exposure

# Low Light Photography

Moonlight • Time & Motion • Fireworks • Editing • Gear

1/250sec @ f/22



1/2 sec @ f/22 handheld

1/2 sec @ f/22

1/2 sec @ f/22 handheld

**Above:** Using long exposures with the camera handheld gives you the opportunity to play with a different type of blur to the usual cars streaking across the frame. Here is a series of photos captured at different shutter speeds showing the artistic results possible when the camera is released from the steady base of a tripod

## Time and Motion

When most people think of shooting night cityscapes they envisage images full of twisting light streaks of speeding cars, as shooting in low light requires longer shutter speeds than we use in daylight. Longer shutter speeds mean moving objects are not frozen in the frame but are recorded as streaks flowing through the photo. The speed of the movement, the position of the subject and the length of exposure all contribute to the effect.

### Controlling the movement

Long exposures provide us with a unique opportunity. Designing how the photo will look when so much of the picture's impact is based on moving subjects can be tricky, though. The three-way combination of shutter speed, aperture and ISO determine the way the movement is recorded. For images with less blur, use a higher ISO (400, 800, 1600) and lower f-stop values (f/2, f/2.8, f/4). These settings will enable faster shutter speeds which will, in turn, help freeze the motion. Alternatively, longer exposure times will produce more streaks and more blur. To obtain the slowest shutter speeds, employ higher f-stop values (f/11, f/16, f/22), and at the same time use lower ISO settings (50, 100, 200).

### Subject movement vs camera movement

Don't restrict your blurred motion experiments to tripod-based captures of subject movement; turn this idea on its head! Release the camera from its steady base and try to photograph static subjects handheld. You may need to turn off the Vibration Reduction system on your camera or lens, in order to get the most artistically blurry photos, but experimenting with different shutter speed settings will produce a variety of effects.

### The problem of noise

In a perfect world photographers would never need to choose between a high ISO value and a long exposure, so all the images would be beautifully noise free. But, alas, low-light photographers

## Anti-shake systems

Most modern DSLR camera systems contain special features designed to reduce blur caused by camera shake. In the Nikon range this feature is called VR, or Vibration Reduction (also known as Image Stabilisation or Anti-Shake on other systems), and is built into many of the company's lenses. VR compensates for the shake associated with holding the camera with wobbly hands, or shooting with a long lens. Most photographers leave this system activated to help ensure sharp and clear photos, but if you're aiming for arty, blurred images, or if you're using a tripod, switch the system off.

**Above:** Using a long shutter speed in this carnival atmosphere converts the motion and lights of the rides into fascinating light sculptures. For best results, shoot and review your images on the LCD screen, adjusting the shutter speed as you go

will regularly find themselves using both long exposures and high ISOs. Does this mean that they have to put up with noise-filled images for the sake of shooting convenience? The answer is no.

Most mid-range digital cameras now contain noise-reduction features, which help minimise the appearance of random pixels in images produced with either high ISO or long exposure settings – creating much cleaner and sharper images. Most noise-reduction features do take time to process the captured file though, so turn the system off if you need to shoot several images quickly, and employ a post-capture technique for noise reduction (see page 12).

**Above:** This semi-frozen alternative employs a much higher ISO setting and wider aperture so a faster shutter speed can be selected. 1/20sec @ f/5.6 @ ISO 1600

## Noise reduction

As an example of built-in noise-reduction features, some cameras in the Nikon range have a choice of two systems that function in slightly different ways:

**NR (Noise Reduction)** – The standard noise reduction setting that functions on all the cameras' different resolution settings, as well as in conjunction with features such as Best Shot Selector and Exposure Bracketing. Taking at least twice as long as a standard image to process and record, the camera's built-in software attempts to identify and eliminate noisy pixels in the image.

**Clear Image Mode** – This setting minimises noise and increases colour graduation by capturing a sequence of three images of the same scene. The first two pictures are exposed with the shutter open and the third with the shutter closed. Using a sophisticated processing technique, the three images are compared and a single 'noise-reduced' image is recorded. As several images are recorded it is recommended that a tripod be used when using this feature.

Noise-reduction features can be activated via the camera's menu system. When noise reduction is in effect and the shutter speed is less than 1/30sec, a small NR symbol appears in the viewfinder.

## Fireworks and other night colours

One of the real surprises for the first-time low-light photographer is the range of colours that show up in images. The sheer variety of light sources in the average street scene translates directly into a multitude of colours in the final photograph. Each source has its own characteristics and associated colour cast (see the box over the page for an explanantion of night light sources and their colours). Part of the mystery and beauty of night shooting is capturing these variegated hues in all their glory.

### White balance

Unlike in the old days when the colour balance of the film was customised towards either daylight, or tungsten light sources, depending on the type of film, digital white balance systems can adapt to a range of differently coloured lighting conditions. In normal 'daylight' shooting conditions selecting the Auto option for your white balance system will generally provide consistently good (neutral) results, but when it comes to recording the colours of mixed light sources, neutrality is not what we are looking for. A better way of working is to select the Daylight setting for your night images. This way, the camera will not try to remove the cast caused by the various light sources in the photo.

### Shooting fireworks

If recording colour is your thing then firework demonstrations provide a great opportunity to flex your low-light shooting muscles. Capturing these brilliant explosions of colour and light is not as hit and miss as it may first appear. This is especially true for digital photographers as the results of our efforts can be easily reviewed on the spot via the monitor on the back of the camera.

The explosion of a firework takes place during a period of a few seconds. There is the initial thump or sound of the mortar as the shell is launched skywards. This is followed by the first explosion, maybe a series of smaller bursts and a host of trails of twinkling light. To ensure that you capture the full effect you will need to use a long exposure.

Start by setting your camera on a tripod and point it to the general location in the sky where the first few bursts occur. Be careful when including complex backgrounds or well-lit structures in the frame, because these may distract from the fireworks themselves and affect exposure times. This said, judicially positioned horizon detail does provide a sense of scale for your images, so analyse the environment and take a few test shots before making up your mind.

**Above:** Manhattan Beach Pier – The warmth of the colour of the pier lights contrasts against the cool hues of the skylight
**Inset:** Portland, downtown – Reflections of the bridge and building lights combine with rich blue tones of the sunset sky

## Beyond basics

Add extra bursts to the same frame by leaving the shutter open but carefully covering the lens during periods when no shells are being launched. Some fireworks photographers even colour the light trails by placing coloured gels in front of the camera during the exposure.

**Above and inset:** Including some ground detail, in this case the carnival arena, provides a sense of scale to these fireworks photos. The exposures of these images vary from 1.5 to 30 seconds with a black card held in front of the lens during periods when no fireworks are in the sky

### Manual focus and manual shutter release

When shooting fireworks in particular, it is important to turn off the autofocus mechanism and manually focus the lens into the distance. For most situations the 'infinity' setting works fine but it also pays to check this focus setting with the first couple of photos and adjust where necessary. If you are capturing a street scene with detail in the foreground, use the distance scale on the top of the lens (if it has one) to ensure that important subject areas are sharp. Next, attach a cable release to the camera. If you don't have one of these, set the shutter speed to four seconds (this is a starting point and can be altered later when you review your first few shots).

Now that you are set up, simply open the shutter when you next hear the thump of the mortar and keep the shutter open for the full length of the burst, releasing the button only when the last few trails die away.

# Low Light Photography

Moonlight • Time & Motion • Fireworks • Editing • Gear

# Recipe For Success!

Learn why this night-time shot works so well

## Exposure

Good exposure control means that detail is recorded throughout the photo. If in doubt make a test exposure and then check the photo's histogram on the back of the camera. Make any exposure changes necessary and then photograph again.

## Night Light Sources

**Low pressure sodium vapour lights** – Found in large industrial areas, these sodium vapour arc lights emit light of a single wavelength of 589nm. Subjects lit with these lights are recorded with a yellow cast.

**High pressure sodium vapour lights** – Similar to the low pressure lights, but with mercury added. These also record as yellow on Daylight white balance settings.

**Fluorescent lights and mercury vapour lights** – Both these light sources record with a green tinge.

**Tungsten and other incandescent lights** – Like household bulbs, these spotlights and floodlights appear yellow on Daylight white balance settings.

**Coloured and tinted lights** – Everything from neon signs, coloured tree uplighters and warning flashing lights can be dramatically recorded using the Daylight white balance setting.

**Fireworks** – Another rich source of various colours. The trick is to use exposure settings that allow enough light into the camera to record the coloured burst, but not so much that the firework streak is recorded as white rather than a colour.

**Moonlight** – As moonlight is basically reflected sunlight, it is fairly neutral when recorded on a Daylight white balance setting. This said, many dedicated moonlight photographers use the Tungsten white balance setting for their photos, producing a familiar blue tinge in their night images that we have come to associate with 'moonlit photos'.

## Composition

Including the reflections of the bridge light in the foreground draws the viewer into the frame.

## Clarity

If you don't have a cable release handy then try using the camera's self-timer. This feature is usually employed so the photographer can get into the frame before the picture is taken, but in this instance, the time taken to count down before the shutter was released let the camera stop vibrating, giving a clear result.

## Stability

To ensure a sharp image is created when using long exposure times, a good tripod helps steady the camera while a remote cable release ensures that releasing the shutter doesn't add extra vibrations.

## Wide depth of field

A large aperture number is selected to ensure that an equally large 'depth of field' is recorded. Notice that sharpness can be seen from the foreground right through to the background.

## Colours

Daylight white balance is used to ensure that the strong colours of the street lights contrast against the blue of the sunset sky.

## Colour depth

For best control over the processing of night images always capture in the Raw format. This will enable great enhancement opportunities with software such as Adobe Camera Raw or Lightroom.

## No noise

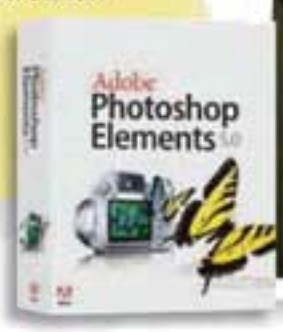
When long exposures are used, the Noise Reduction system in the camera is activated to help reduce the apearance of both greyscale and coloured noise in the resultant images. When the camera-based system is not employed, one of the software options mentioned later in the supplement is employed in its place.

## Long exposure

Given the time of day and the depth of field present, it can be guaranteed that the photographer had to use a long shutter speed to capture this. The slightly blurred movement in the water reflection also points to a long exposure time.

# Simple steps to... Noise Reduction

Philip Andrews
Author of the internationally bestselling Adobe Photoshop Elements for Photographers books, (£19.99, Focal Press), what Philip doesn't know about Elements isn't worth knowing.



When selecting a high ISO value or long exposure time, you can use your camera's noise-reduction techniques to increase the quality of the resulting images. But what if noise still remains in the final photos, or you are unable to employ such techniques at time of capture?

Thankfully, Photoshop, Photoshop Elements and Lightroom all contain features designed to help with the problem. The three techniques described here look at how these features stack up when used with a particularly troublesome real-world example.

## Noise Reduction... Filter

The Reduce Noise filter in both Photoshop and Elements provides the most sophisticated of all the built-in noise-reduction filter features. Both versions of the filter contain separate sliders for filter strength, preservation of detail and targeting of colour noise, with the Photoshop version also containing 'per channel' customisation.

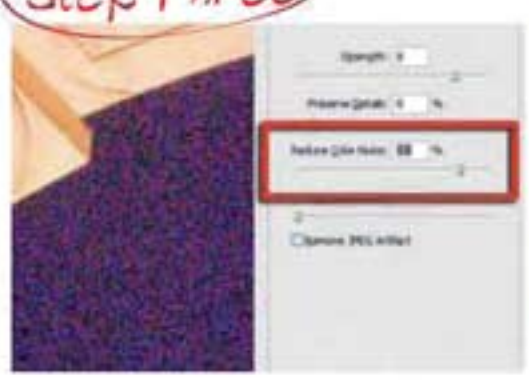
### step one

The best way to guarantee a balance of image quality and noise reduction is to set your Strength setting first, ensuring that you check the results in highlights, midtone and shadow areas and with the preview window at 100%.

### step Two

Next, gradually increase the Preserve Details value until you reach the point where the level of noise that is being reintroduced into the picture is noticeable and then back off the control slightly (make the setting a lower number).

### step Three



For photographs with a high level of colour noise (random speckles of colour in an area that should be a smooth flat tone) you will need to adjust the Preserve Details slider at the same time as you are playing with the Strength control.

### step Four

Photoshop and Photoshop Extended have an additional slider control which should be adjusted last. Sharpen Details counteracts the blurring that the filter uses to remove noise.

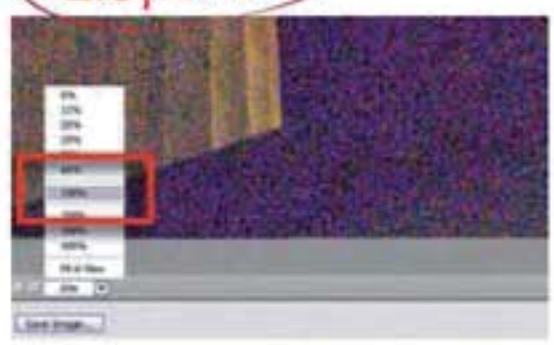
### step five

In Advanced mode (Photoshop and Photoshop Extended only), the noise-reduction effect can be customised for each colour channel (R,G,B). This time the Strength and Preserved Details sliders affect the filtering of a single channel only. Photoshop users also have Save and Load options.

# In the Raw

Along with the Raw processing revolution comes a new place for you to reduce noise. Luminance and Colour noise reduction options are available in both versions of Adobe Camera Raw that are included with Photoshop and Elements as well as in Photoshop Lightroom. Applying noise-reduction at this point in the workflow means the changes are made non-destructively and the reduction algorithm gets to work on the primary image data. This approach gives a sharp result with less noise, but in maintaining overall image quality, graininess is still present.

step one



As is the case when applying any filter to your picture, ensure the preview is at 100% before making any noise-reduction adjustments. This view gives you the best chance of accurately predicting the results of your adjustments.

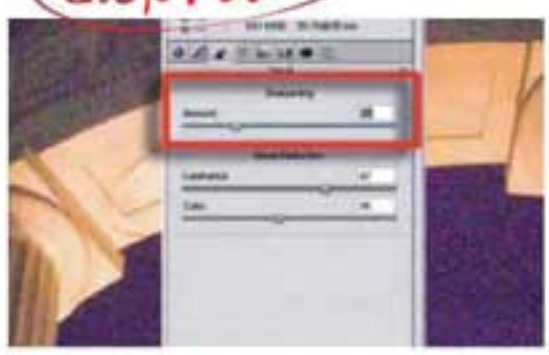
step Two

Click the Detail Tab in the settings panel of the ACR dialogue. In Lightroom the controls are in the Develop module (Settings panel). Remove noise by adjusting Luminance or Greyscale first.

step Three

Now let's concentrate on the colour noise. These are just errant pixels that result from high ISOs or long exposures. Use the Color slider in ACR or Lightroom to remove them.

step Four



You may need to add sharpening after setting the Luminance and Color controls. Adding the sharpening after the noise reduction will allow you to gauge the visual balance.

# Professional Approach

The most sophisticated approach to noise-reduction across the Photoshop family is based on the new Image Stack technology in the Extended version of CS3. With this feature, it is possible to extract the image detail from several photos of the same scene. The downside is you need to shoot more than three shots of the same image.

step one

Frist we need to layer the source images in a single document. With the Move tool selected, click and drag the various separate files onto a single document. Holding down the Shift key during this action will centre each file.

step Two

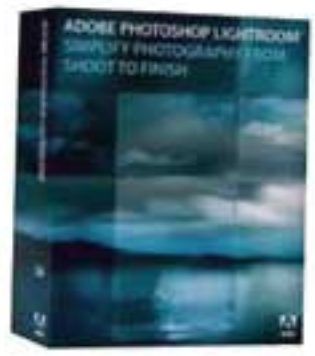
Multi-select all layers in the new document and choose the **Edit > Auto-Align** option to ensure registration of common picture details.

step Three

Next the layers are multi-selected in the layer stack and converted to a Smart Object (**Layer > Smart Object > Convert to Smart Object**).

step Four

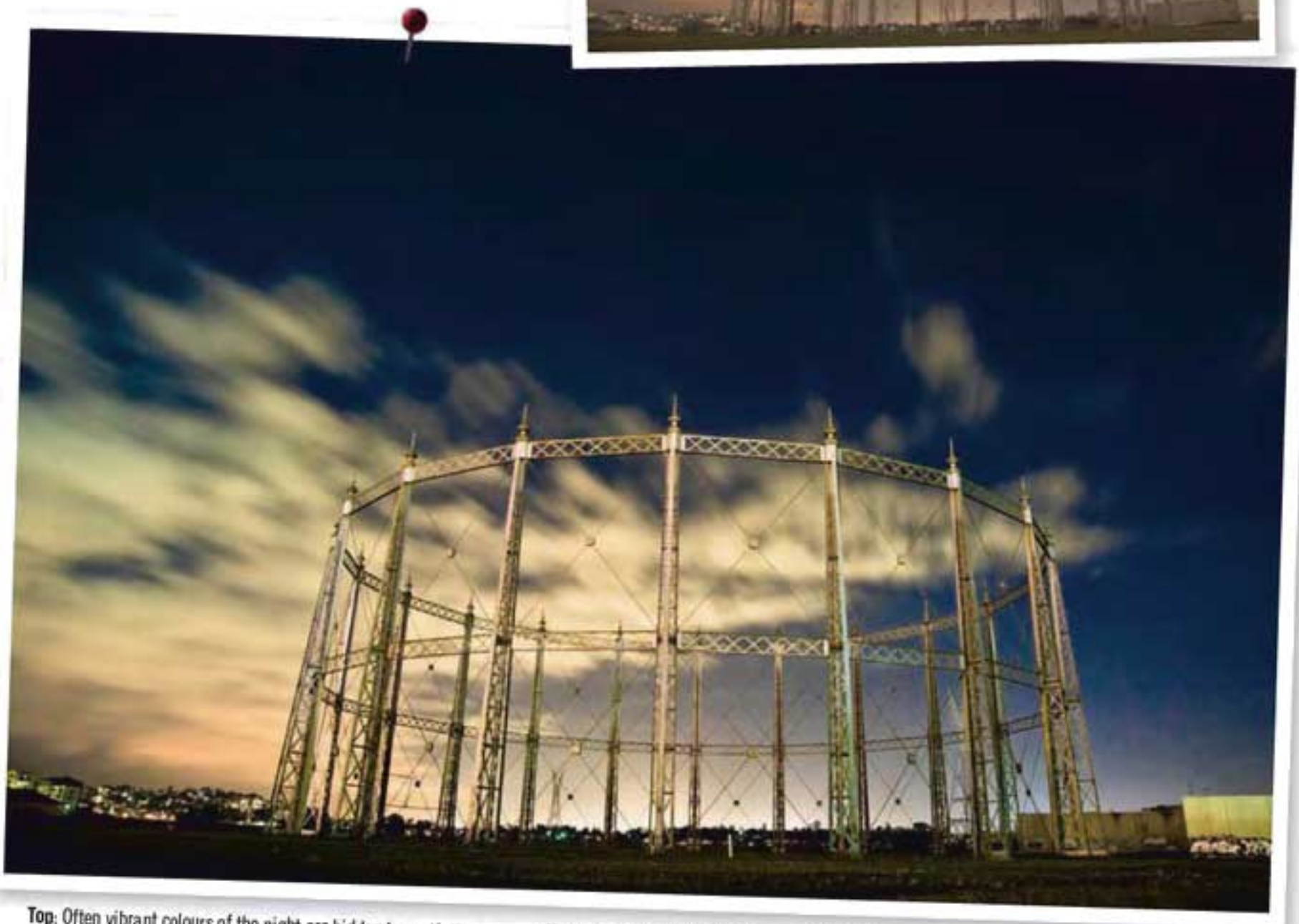
With the new Smart Object selected, the Median option is chosen from the list of Rendering entries in the **Layer > Smart Object > Stack Mode** menu.




## Revealing...

# Hidden Colours

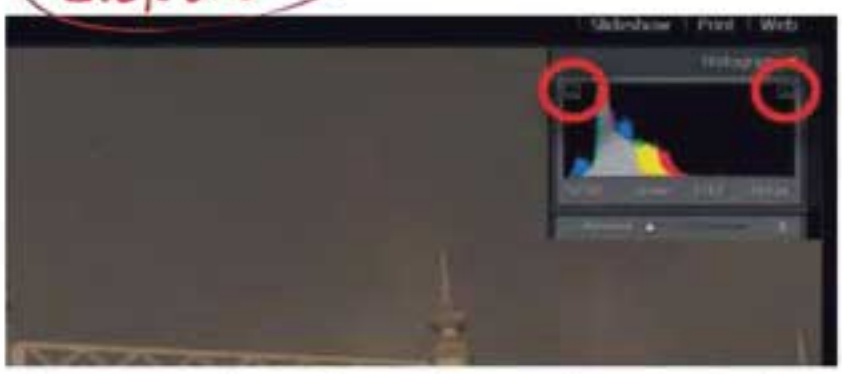
Often, the beauty of the colours and tones in images captured with long exposures under moon or streetlight are hidden from view when the images are first opened in your editing software. The variations in colour and tone contained in the photos tend to be masked by the dominant colour casts that pervade images shot under these conditions. The colour and tone controls in both Adobe Camera Raw (which comes with Photoshop), and Lightroom bring a new range of much-needed enhancement abilities to the task of revealing these hidden hues. Here we put these new features to work with an image of an old gas works structure that was shot under moonlight.



**Top:** Often vibrant colours of the night are hidden beneath the monochrome colour casts of moon, or streetlight. Here the old gas works structure is shown as shot

**Above:** The new colour and tone controls in Lightroom are perfect for massaging the hidden hues. This 'after' image reveals the colour and tone that was always present but initially obscured from view

## step one



When making any dramatic changes to the tone and/or colour of a photo, it is important to ensure that no detail is lost in the process of enhancement. For the most part this means keeping a careful eye on delicate shadow and highlight detail when making changes. It is vital that none of this detail is 'clipped' or converted to pure black or white tones. For this reason, the first step is to activate the Highlight and Shadow clipping warnings by clicking the boxes in the top left and right of the histogram in the Develop module.

## step Two

Next, we start to redistribute the tones in the photo so that they are more evenly spread across the full possible tonal range from black (right side of the histogram) to white (left). Unlike other editing programs, Lightroom allows you to manipulate the tones in the photo by click-dragging portions of the histogram itself. In the example image, the highlights and middle values were dragged to the right and the shadow areas were moved to the left.

## step Three

After making these general changes with histogram dragging you can fine-tune the distribution of the tones, using the Exposure and Recovery sliders for the lighter tones and the Fill Light and Blacks controls for the darker values. The Contrast slider is then used to add overall contrast and the Clarity control is used to boost the local contrast, or contrast around picture details. All of these controls are located in the Basic panel.

## step Four

Now for some colour tweaking. Start with the White Balance controls at the top of the Basic panel. Here, I used the White Balance tool (eyedropper) to click onto a part of the gas storage structure that was meant to be neutral (grey). This action provided a base point for a global colour balance for the photo. Next, the Temperature slider was employed to fine-tune the blue-yellow components of the picture, before the Tint option was used to control the green-magenta cast.

## step Five

With most software this would be the extent of the enhancements, but not with Lightroom. To really boost colours use the controls in the HSL/Color/Grayscale panel. Here, I clicked Saturation then chose the direct adjustment tool. Now the cursor was moved over the blue sky and the mouse button clicked and dragged upwards. This action increases the Saturation of these colours without affecting the others. Switching to the Hue heading, the shade of blue can be altered by dragging the mouse up and down. Finally, the brightness can be adjusted in Luminance.

## Clipping warning

In the latest versions of both Lightroom and Adobe Camera Raw, the clipping warning buttons provide a guide to which hues are being affected by your changes. Once activated (the warning is on when it is outlined with a white box) the upward triangle, which is part of the clipping warning button, reflects the colour of the pixels being clipped. When no pixels are clipped, the triangle is dark grey. When the detail in more than one channel is being lost then the triangle turns white, and when the detail in only one channel is clipped, the triangle displays this colour.

# Essential... Gear

The lowdown on the kit you need in order to ensure cracking low-light images

## Wet weather gear

Murphy's Law is the photographer's best friend... or so it seems. No sooner are you on the road to a newly found location, than the heavens open and the rain sets in. A little well-chosen wet weather gear for both you and your camera will not see the evening as a total waste.

## Off-camera Flash

The light source that you use when painting with light can be as simple as a common torch, or as sophisticated as a portable flash head that can be used off camera while the shutter is locked open. Make sure that the flash can be set so that the output is self-managed by the unit, even when it is disconnected from the camera's hotshoe mount.

## Torch

When shooting at dusk, you'll only have street lights to help, and that's a best case scenario, so you'll need a torch for finding your way – and a torch is useful for locating your gear in your camera bag in the first place. Either a headlamp, or handheld torch will be very useful when making changes to camera settings, such as switching from autofocus to manual focus control.

## Noise reduction

As exposure time increases, so too does the appearance of noise in the resultant photos. Many digital cameras contain noise-reduction controls that are activated when longer shutter speeds are used.

# Self timer

Don't have the budget to shell out for a cable release for a few low-light shots? Try using the self-timer function on your camera. In the few seconds that the time counts down before releasing the shutter the camera ceases vibrating, producing a clear and sharp photo.

# Tripod

There is no getting away from the fact that low light means long exposures. Having a firm footing for your camera is key if you are going to ensure that the resultant photos are sharp. For best results choose a solid tripod with legs and head that lock tightly into place.

# Plus...

• **Countdown timer** Most digital cameras have a maximum shutter speed of no more than 30 seconds. Under lighting conditions such as moonlight, it is often necessary to use shutter speeds much longer than this. A small illuminated countdown timer is helpful to ensure the accuracy of extended exposure times when using the 'Bulb' setting.

• **Moon charts and weather reports** When the dominant light source for your low-light photo is the reflected light of the moon, it is important to know when it will be at its brightest or when it will be obscured by cloud cover. Consult an online phase of the moon website such as **www.stardate.org/nightsky/moon/** to ensure that you coincide photo outings with full moon phases.

• **Notebook** Creating great low-light shots can sometimes feel more like a black art than a photographic activity, with successful pictures intermittently appearing in groups of other less than salubrious photos. So it is important to note the settings and conditions for each photo session. Thankfully, you no longer need to record the camera settings used to capture each image as these are automatically stored in the EXIF data associated with the photo. To view these details use the Photoshop or Elements File Info dialogue or Lightroom's Metadata panel.

# Cable release

The simple act of pushing the shutter button to take a picture can cause the camera to vibrate on the sturdiest tripod. It's not really noticeable when taking general shots in daylight, but in low light, with the necessarily very long exposures, it's vital that the camera is rock-steady. Employing a cable release enables you to remotely release the shutter, eliminating the possibility of camera shake. Gone are the days of screwing a cable into the shutter button; remote releases these days are an all-electric affair.

# Fast Lens

Fast lenses, featuring wide apertures (f/1.8, f/2, f/2.8), gather light more effectively than slower models. Using fast lenses when shooting in low light means you can employ quicker shutter speeds in the same lighting conditions.

# Low Light Photography

Moonlight • Time & Motion • Fireworks • Editing • Gear

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Now that you've read our tips and techniques, why not get out your camera and put it to good use? Send us your very best low light photographs and you could win yourself a fantastic Gorillapod from Joby worth £49.99! With its unique design, the Gorillapod can be wrapped around trees or posts, getting into those awkward places your tripod just can't manage, and provides great stability for your DSLR system. For further details on submiiting your images, see below.

*Email up to three pictures to wdc@ipcmedia.com or put them on a CD and post it to: What Digital Camera, Take That! Blue Fin Building, 110 Southwark Street, London SE1 OSU. If your picture is judged the best it will be published in WDC and win you the Gorillapod. For submission guidelines see the back page of the main issue.*

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